

# BAMBIII

March 2006

2006 Spring Season



Clayton Brothers, *Spring Time Fresh*, (detail) 2006

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A World Premiere by  
**Mark Morris Dance Group**  
at Mostly Mozart This Summer!

Mark Morris joins forces with Emanuel Ax and the Mostly Mozart Festival Orchestra, under the baton of Louis Langrée, for *Mozart Dances*, a new evening-length piece set to Mozart piano works.

Thursday, August 17

Friday, August 18

Saturday, August 19

8:00 pm New York State Theater

*"A marriage made in heaven—Mark Morris and the Mostly Mozart Festival."* —*Newsday*

**Mark Morris Dance Group**

**Mark Morris** choreographer

**Mostly Mozart Festival Orchestra**

**Louis Langrée** conductor

**Emanuel Ax** piano

**Yoko Nozaki** piano

**All-Mozart Program**

Piano Concerto No. 11 in F major, K.413

Piano Sonata in D major for two pianos, K.448

Piano Concerto No. 27 in B-flat major, K.595

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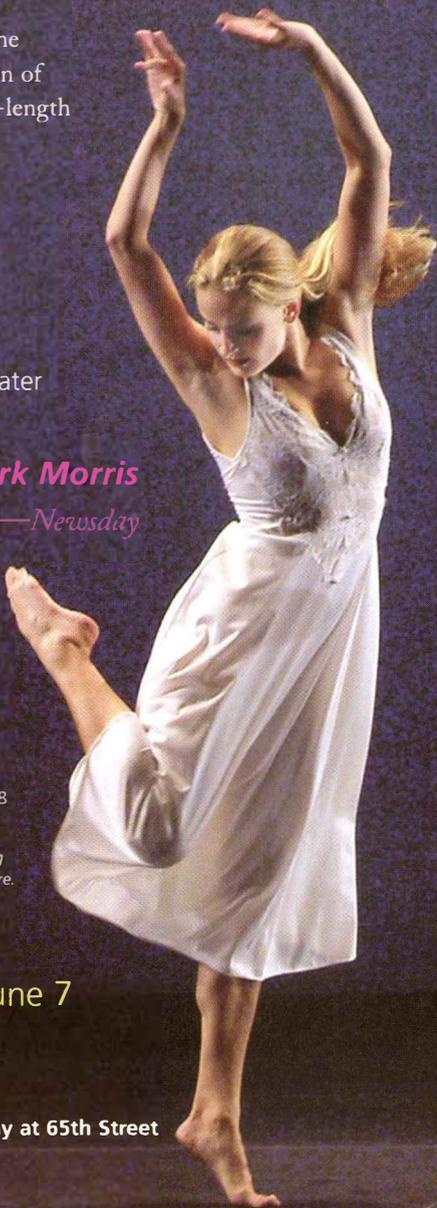
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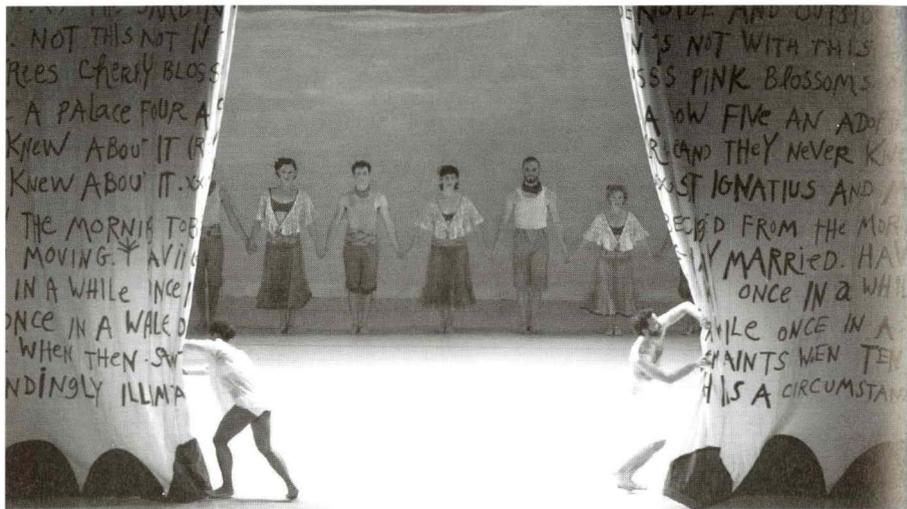
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# Mark Morris Dance Group



Four Saints in Three Acts. Photo: Katsuyoshi Tanakay

## March is the Month of Mark

By Susan Yung

If you know a little bit about Mark Morris, then you probably know that his love of music is plainly evident in his choreography. You might also know that it's imperative for him to use live music in performances. This March BAM marks the 25th anniversary of the Mark Morris Dance Group with six programs jam-packed with Morris' earthbound, joyous, finely-crafted dances to live music; nods to music's fundamental significance to Morris; plus related discussions and surveys in the genres of film and visual art. Morris explains the criteria for inclusion in the 'Month of Mark': "Here's the rule: I have to like it. That's the rule for the movies, and the music, and my shows." Fair enough.

At the core of the celebration are three programs of larger ensemble works—a kind of Hall of Fame for Morris' oeuvre—in BAM's Howard Gilman Opera House. A highlight is Morris' conducting debut, in which he will lead the MMDG Music Ensemble in Vivaldi's *Gloria* on Mar 8–11 as his company dances. "If you love music, you think you might be good at being a conductor," Morris reasons. Despite his thorough familiarity with the Vivaldi score—he pores over the scores for all of the music he choreographs to—Morris is anxious. "It's quite nervous-making, and exciting, and daunting. There'll be friends of mine playing in the pit, and on the stage, and I know the piece inside out, but I don't want it to be fake. I want to actually influence what's going on. So I've been working on it, and it's very exciting." He has been preparing with renowned conductor Stefan Asbury, as well as with the acclaimed British conductor Jane Glover. The program is completed by the recently-minted classic *V* (Schumann) and the beloved *Grand Duo* (Lou Harrison), a primal tour de force that builds to an exuberant finale.

Gertrude Stein's *Four Saints in Three Acts*, set to music by her friend Virgil Thomson, and *Dido & Aeneas*, a signature Morris production to Henry Purcell, comprise the second program. Morris' memorable performances in the dual roles of Dido and The Sorceress epitomized his forceful stage presence. And while he won't be performing them in March, he will reprise his brilliant rendition as a determined flamenco dancer in *From Old Seville* in three intriguing slates of smaller-cast works to be performed in Mark Morris Dance Center's studio theater across Lafayette Avenue. "Some are very old pieces, and it's been an independent study thing. Everybody's been doing one or two of these solos, duets, and trios. People have been working on them for months and months to learn them, and then I coach them," Morris notes. He adds praise for his dancers. "My company is so great. They're fabulous dancers, and they're all pretty nice and smart.

# Mark Morris Dance Group

The third BAM program demonstrates Morris' omnivorous musical appetite. It includes two New York premieres: *Cargo*, for nine dancers, to *La Création du Monde* by Milhaud; and *Candleflowerdance*, a sextet to Stravinsky's *Serenade in A*. Rounding out the program are *All Fours* (Bartok), a striking study of contrasts, and the jaunty, bittersweet *Going Away Party*, with songs performed live by New York-based Western Caravan.

No venue at BAM will go un-Marked. BAMcafé is bringing in some of his favorite musical artists and genres, such as Seattle's Mary Sherhart, a vocalist specializing in Bulgarian songs. "The MMDG Music Ensemble is playing an evening or two of Lou Harrison's music and stuff. I'm hosting a karaoke evening, and I want everybody to sing," Morris says. What will he pick to sing? "I like to sing 'El Paso', that Marty Robbins song. But I don't know, we'll see. It could be a surprise."

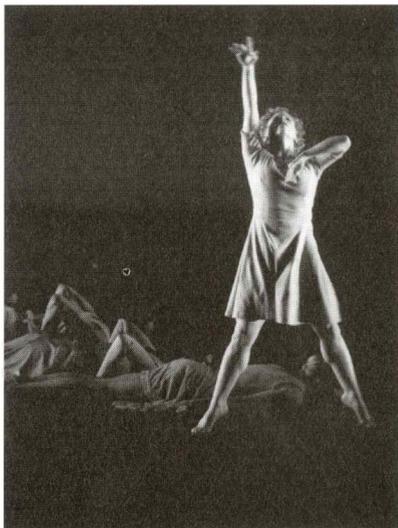
Morris, who selected some of his favorite films to screen in BAM Rose Cinemas, explains his choices. "People think that if you're a choreographer, all you're interested in is dancing. That's just dumb to think that. So, the movies are from different periods, for different reasons, and they're favorite movies of mine."

"*The 5000 Fingers of Dr. T* is a movie I just can't believe is not a huge smash hit. It's so beautiful and intelligent. George Romero's *Martin*—no one's ever seen it. It's a very rare movie... really strange, funny, scary, and very non-Transylvanian. It's a great movie, and I hope people like it. And *Cabin in the Sky*, which was co-choreographed by George Balanchine and Katherine Dunham. It was a big budget, all-Negro musical movie. It's fantastic." *Greed* (Erich Von Stroheim) and *Nashville* (Robert Altman), are also on the film docket, plus Morris' appearance on *Sesame Street*, and other unique finds.

Photos by Katsuyoshi Tanaka of MMDG will hang in BAM's Natman Room (Mar 3—28), while Tom Brazil's performance photographs of the troupe's 'early years' can be seen at DTW (Feb 17—Mar 5). Portraits of Morris by more than a dozen artists will be exhibited at Furman Gallery, Lincoln Center (Mar 2—27). In addition, several discussions are planned. In a BAMtalk (Mar 6), Mark Morris, Isaac Mizrahi, Robert Bordo, and Maira Kalman will share thoughts on collaboration. On Mar 22 in a pre-performance BAMdialogue, *New Yorker* music critic Alex Ross speaks with Morris. Also, Morris will have a conversation with Laurie Anderson at the Rubin Museum on Mar 5.

In one of these conversations, Morris might elaborate on his process of creating a new dance. "I always start with music that I have to love. Either I've been listening to it for many years, or I just found it, and am studying it. I'm working on a big piece with some Mozart music, so I've been listening and thinking about this stuff for months, and I just started making it up. That's how it works. All the ideas I have are based on listening and studying the music, and then I have the relative luxury of having a full-time fabulous dance company at my disposal, and this wonderful building, so I make stuff up in the room, on the spot... not just improvising, but based on what I've been figuring out." 🗨️

Additional Month of Mark details at [BAM.org](http://BAM.org) and [MMDG.org](http://MMDG.org).



Gloria. Photo: Stephanie Berger

# 2006 Spring Season

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## **Mark Morris Dance Group**

Mark Morris  
Artistic Director

Nancy Umanoff  
Executive Director

## Mark Morris Dance Group 25th Anniversary Season

*Approximate  
running time:  
two hours,  
including one  
intermission*

With the MMDG Music Ensemble  
Choreography by Mark Morris

BAM Howard Gilman Opera House  
Mar 8–11, 15, 17, 18, 22 & 25, 2006 at 7:30pm  
Mar 23 at 7pm (BAM Spring Gala)

### **Program B** (Mar 15, 17 & 18)

*Four Saints in Three Acts* — **Virgil Thomson**

—intermission—

*Dido and Aeneas* — **Henry Purcell**

*Forest City Ratner Companies is the presenting sponsor for the Mark Morris Dance Group engagement at BAM.*

*Support for the BAM Spring Gala is provided by Alex Hillman Family Foundation, Bruce Kovner, Diane and Adam E. Max, and Merrill Lynch. The Spring Gala dinner venue is provided by Steiner Studios. Wine for the Spring Gala is provided by Pine Ridge Winery. Spring Gala printing courtesy of Ruder Finn, Inc.*

*Altria Group, Inc. is the Lead Sponsor for Mark Morris Dance Group's 25th Anniversary Season.*

*BAM Dance receives major support from The Harkness Foundation for Dance and Mertz Gilmore Foundation, with additional support from Mary L. Griggs and Mary Griggs Burke Foundation.*

# Mark Morris Dance Group

CRAIG BIESECKER JOE BOWIE CHARLTON BOYD ELISA CLARK\*  
AMBER DARRAGH RITA DONAHUE LORENA EGAN\* MARJORIE FOLKMAN  
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL  
BRADON McDONALD GREGORY NUBER MAILE OKAMURA JUNE OMURA  
NOAH VINSON JULIE WORDEN MICHELLE YARD

\*apprentice

Artistic Director **MARK MORRIS**

Executive Director **NANCY UMANOFF**

## PRODUCTION

Technical Director **Johan Henckens**  
Dance Center Production Manager  
**Matthew Eggleton**  
Music Director **Wolfram Koessel**  
Lighting Supervisor **Michael Chybowski**  
Wardrobe Supervisor **Katherine McDowell**  
Sound Supervisor **Jim Abdou**

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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, The Starr Foundation, and Target.

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

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

Major support for the Mark Morris Dance Group's use of live music is provided by Shelby and Frederick Gans, Linda Erickson Rawlings, and American Music Center Live Music for Dance Program.

Additional funding has been received from The Capezio/Ballet Makers Dance Foundation, Con Edison, Dance Heritage Coalition, The Harkness Foundation for Dance, The Iovino Family Foundation, Leon Lowenstein Foundation, Materials for the Arts, McDermott, Will & Emery, The New York City Department of Cultural Affairs, and the Friends of the Mark Morris Dance Group.

# Program B

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Program B — Mar 15, 17 & 18

Choreography by Mark Morris

## FOUR SAINTS IN THREE ACTS

Music **Virgil Thomson** (1934)

Libretto **Gertrude Stein**

Set design **Maira Kalman**

Costumes **Elizabeth Kurtzman**

Lighting **Michael Chybowski**

### MMDG MUSIC ENSEMBLE

**JEFFREY THOMAS** conductor

### RIVERSIDE CHORAL SOCIETY CHAMBER SINGERS

**Patrick Gardner**, director

#### SINGERS

ST. TERESA I

ST. TERESA II

ST. SETTLEMENT

ST. IGNATIUS

ST. CHAVEZ / ST. STEPHEN

ST. PLAN

COMMÈRE

COMPÈRE

**CHRISTINE BRANDES**

**SONIA GARIAEFF**

**JAYNE WEST**

**JAMES MADDALENA**

**RUFUS MÜLLER**

**JESSE BLUMBERG**

**ELSPETH FRANKS**

**CHRISTOPHER ROSELLI**

#### DANCERS

ST. TERESA

ST. IGNATIUS

**MICHELLE YARD**

**JOHN HEGINBOTHAM**

Assorted Saints

**JOE BOWIE, CHARLTON BOYD, AMBER DARRAGH, LORENA EGAN,  
MARJORIE FOLKMAN, LAUREN GRANT, DAVID LEVENTHAL, BRADON McDONALD,  
GREGORY NUBER, JUNE OMURA, NOAH VINSON, JULIE WORDEN**

*Four Saints in Three Acts* was made possible, in part, with public funds from the National Endowment for the Arts. Additional support was provided by the Virgil Thomson Foundation.

Premiere: June 28, 2000—London Coliseum, London, England

(Libretto for *Four Saints in Three Acts* follows in BAMbill)

—intermission—

# Program B

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## **DIDO AND AENEAS**

Music **Henry Purcell** (1689)

Libretto **Nahum Tate**

Set design **Robert Bordo**

Costumes **Christine Van Loon**

Lighting **James F. Ingalls**

## **MMDG MUSIC ENSEMBLE**

**JEFFREY THOMAS** conductor

## **RIVERSIDE CHORAL SOCIETY CHAMBER SINGERS**

**Patrick Gardner** director

### SINGERS

BELINDA / FIRST WITCH

DIDO / SORCERESS

SECOND WOMAN / SECOND WITCH

AENEAS

SAILOR

SPIRIT

**CHRISTINE BRANDES**

**BETH CLAYTON**

**JAYNE WEST**

**JAMES MADDALENA**

**RUFUS MÜLLER**

**ELSPETH FRANKS**

### DANCERS

BELINDA

DIDO

SECOND WOMAN

AENEAS

SORCERESS

WITCHES

SAILOR

**MARJORIE FOLKMAN**

**AMBER DARRAGH**

**RITA DONAHUE**

**CRAIG BIESECKER**

**BRADON McDONALD**

**GREGORY NUBER**

**MAILE OKAMURA**

**LAUREN GRANT**

Courtiers, Witches, Spirits, Sailors, and Conscience

**JOE BOWIE, RITA DONAHUE, MARJORIE FOLKMAN, LAUREN GRANT,**

**DAVID LEVENTHAL, GREGORY NUBER, MAILE OKAMURA,**

**JUNE OMURA, NOAH VINSON, JULIE WORDEN**

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

(Libretto for *Dido and Aeneas* follows in BAMbill)

# Dido & Aeneas

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## SYNOPSIS

### Scene 1. The Palace

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

### Scene 2. The Cave

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

### Scene 3. The Grove

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

### 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.

## Who's Who

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**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 1988–91, 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 on the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet, Covent Garden. Morris is noted for his musicality—he

has been described as "undeviating in his devotion to music"—and for his "ability to conjure so many contradictory styles and emotions." He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College, and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

The **Mark Morris Dance Group**, now celebrating its 25th Anniversary, 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

# Who's Who

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television program for the PBS series *Dance in America*. In 1988, the Dance Group 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 Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL; at the Jacob's Pillow Dance Festival in Becket, MA, and at BAM in Brooklyn, NY. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since returned 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. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, 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.

**MMDG Music Ensemble** was formed in 1996 and since that time has joined the Mark Morris Dance Group on tour throughout the U.S., U.K., Australia and Japan. The Ensemble's repertory ranges from seventeenth-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates in the Mark Morris Dance, Music, and Literacy program in the New York City public school system. The Ensemble is under the direction of Wolfram Koessel.

**Jeffrey Thomas** (conductor) is artistic and music director of the American Bach Soloists, with whom he has directed and conducted recordings of more than 25 cantatas, the Mass in B Minor,

*Musical Offering*, motets, chamber music, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, National, Rochester, Minnesota, and San Francisco symphony orchestras; with the Vienna Symphony and the New Japan Philharmonic; with virtually every American baroque orchestra; and in Austria, England, Germany, Italy, Japan, and Mexico. He has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem Bach Festival, Göttingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at BAM's Next Wave Festival, and he has collaborated on several occasions as conductor with the Mark Morris Dance Group. Before devoting all of his time to conducting, he was one of the first recipients of the San Francisco Opera Company's prestigious Adler Fellowships. Cited by *The Wall Street Journal* as "a superstar among oratorio tenors," Thomas' extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Thomas is an avid exponent of contemporary music, and has conducted the premiers of new operas, including David Conte's *Gift of the Magi* and *Firebird Motel*, and premiered song cycles of several composers, including two cycles written especially for him. He has performed lieder recitals at the Smithsonian, song recitals at various universities, and appeared with his own vocal chamber music ensemble, L'Aria Viva. Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he has taught at the Amherst Early Music Workshop, Oberlin College Conservatory Baroque Performance Institute, San Francisco Early Music Society, and Southern Utah Early Music Workshops, presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University, been on the faculty of Lehigh University in Pennsylvania, and was artist-in-residence at the University of California, where he is now professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles in the Department of Music at UC Davis. In 2001 he was designated a UC Davis Chancellor's Fellow.

## **Riverside Choral Society Chamber Singers**

This is the second appearance of the Riverside Choral Society Chamber Singers with the Mark

# Who's Who

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Morris Dance Group. The Riverside Choral Society, celebrating its 25th season, is a vital presence in the cultural life of New York City. Under the baton of director Patrick Gardner, the group has performed major works by Beethoven, Bruckner, Brahms, Mozart, Schubert, Haydn, Britten, Pärt, Fauré, Lou Harrison, and many others. RCS is noted for presenting both master-works and new and unusual choral works under Gardner's direction and was the first New York ensemble to perform Robert Levin's reconstruction of the Mozart Requiem. RCS presented the first New York performance of Carl Orff's *Nänie und Dithyramb*, and has several times received grants from the Kurt Weill Foundation to present seldom-heard works such as Weill's *Das Berliner Requiem* and his *Vom Tod im Wald*. In recent seasons Patrick Gardner conducted RCS in performances at Alice Tully Hall of the Beethoven *Missa Solemnis*, the Stravinsky *Symphony of Psalms*, and *La Koro Suro*, the late Lou Harrison's setting of the Buddhist Heart Sutra for chorus and the American Gamelan, an orchestra of percussion instruments built by the composer. Last summer RCS returned to the Mostly Mozart Festival to perform Handel's *L'Allegro* with MMDG. In the summer of 2004 RCS performed Mozart's Requiem at MMF under the direction of Louis Langrée, with whom RCS performed Haydn's *Creation* in 2003 and the Beethoven Choral Fantasy with Robert Levin as fortepiano soloist in 2002. The group made its Lincoln Center debut in August 1998 in the Festival's lauded presentation of Mozart's *Idomeneo*, returned to Mostly Mozart in 2000 for two acclaimed performances of Mozart's Great Mass in C minor, and presented two highly praised performances of Schumann's *Das Paradies und die Peri* at the Festival in 2001. Last season RCS presented Mario Castelnuovo-Tedesco's *Sacred Service* under Gardner's direction at Safra Hall at New York City's Museum of Jewish Heritage. In April RCS joined the Kirov Opera Orchestra at Carnegie Hall and the New Jersey Performing Arts Center for performances of the Mahler Second Symphony under the direction of Valery Gergiev. Maestro Gergiev has requested that RCS join him again to perform the three choral symphonies in Lincoln Center's 2006 presentation of the complete cycle of Shostakovich's symphonies with the Kirov Orchestra and the Rotterdam Philharmonic.

**Patrick Gardner**, active in premiering new music, has won the praise of audiences, critics, and notable composers whose work he has conducted, such as Lou Harrison, William Bolcom, John Harbison, and Lukas Foss. Now in his sixteenth season as director of the Riverside Choral Society, Gardner is

also Director of Choral Activities at Rutgers University. This season Gardner will prepare RCS and the Rutgers Choirs for performances of Shostakovich's Second, Third, and Thirteenth Symphonies with the Kirov Orchestra and the Rotterdam Philharmonic under the baton of Valery Gergiev. Last season he prepared RCS for presentations of Mahler's Second Symphony with Gergiev and the Kirov Orchestra at Carnegie Hall and the NJPAC. Gardner has prepared the Riverside Choral Society for the Mostly Mozart Festival in performances of Mozart's *Requiem* and the *C Minor Mass*, Haydn's *Creation*, and numerous other major works in the past decade, appearing with both the Mostly Mozart Festival Orchestra and London's Orchestra of the Age of Enlightenment. In the past several years Gardner has conducted RCS in their own Lincoln Center performances of Beethoven's *Missa Solemnis*, Stravinsky's *Symphony of Psalms*, Mozart's *C Minor Mass* and Lou Harrison's *La Koro Suro*. On May 19, 2006 he will conduct the Brahms *Requiem* with Riverside Choral Society at Lincoln Center's Alice Tully Hall. Recently Gardner conducted the Shostakovich Piano Concerto No. 1 and the Schubert Fifth Symphony with the Rutgers Summer Festival Orchestra, the professional orchestra in residence at the University. In other recent orchestral concerts he has conducted Haydn Symphony No. 88 and the Mozart D Minor Piano Concerto, the Ibert Flute Concerto, Prokofiev's *Alexander Nevsky*, and the Fauré *Pavane*. Gardner has prepared the Rutgers University Glee Club for a performance of Schoenberg's *Gurrelieder* with Sir Simon Rattle and the Philadelphia Orchestra. He was the chorus master for the internationally acclaimed Robert Altman production of Stravinsky's *Rake's Progress* at the Opera de Lille in France and has recorded for Naxos, Albany, Ethereal and Folkways records.

**Robert Bordo** (set design) was born in Montreal and has lived and worked in New York since 1972. His first New York solo exhibition was held at Brooke Alexander in 1987. His paintings were most recently seen in *Incorrigible, Sentimental* curated by Merline James (Kerlin Gallery, Dublin) and *Mirage*, curated by Julie Ault and Martin Beck (Alexander and Bonin). He is a professor at the Cooper Union School of Art where he leads the painting program. In 2003, he was visiting critic for the MFA program at Yale University and the Glasgow School of Art, Scotland as well as a visiting artist at the American Academy in Rome. He has collaborated with Mark Morris designing sets and costumes for several dances, including Henry Purcell's opera *Dido and Aeneas*.

# Who's Who

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**Michael Chybowski** (lighting design) recently designed *Four Saints in Three Acts, V*, and *Kolam* for the Mark Morris Dance Group, as well as Morris's *A Garden* for San Francisco Ballet and *Gong* for ABT and the Royal Ballet. Other recent work includes *Parsifal* for Seattle Opera, *Songs and Stories from Moby Dick* with Laurie Anderson (BAM/Barbican), *Wit* (New York, West End), and *Da* at the Guthrie, *Beckett/Albee*, *The Beard of Avon* for New York Theatre Workshop, and *Antony and Cleopatra* for Théâtre de Carouge in Geneva. Upcoming work includes *Much Ado About Nothing* at the Delacorte, two pieces at the Oregon Shakespeare Festival, and *Lady With A Lapdog* at the Guthrie. Chybowski was the recipient of an Obie Award for Sustained Excellence in 1999.

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

**Maira Kalman** (costume design) Born at a young age. Tel Aviv. Moved to New York with her family. Studied music at High School of Music and Art. Literature at NYU. Illustrator/author of thirteen children's books including *Max Makes A Million* and *Ooh La La (Max in Love)*. Illustrator of *The Elements of Style* by Strunk and White. Conceived of and performed in the opera version of *Elements of Style* with music by Nico Muhly. Co-author of *(UN)fashion* with Tibor Kalman. Cover artist for *The New Yorker* Magazine. Most notably NEWYORKISTAN cover in collaboration with Rick Meyerowitz. Article/art contributor to *The New York Times*, *The New Yorker*, *Travel and Leisure*, *Interview* among others. Designed fabric for Isaac Mizrahi and MAHARAM, mannequins for Ralph Pucci, products for Museum of Modern Art under the M&Co label. Set design for MMDG for *Four Saints in Three Acts*. Murals for Grand Central Station and Wave Hill Gardens. Teach graduate design at School of Visual Arts. In NYC.

One woman shows at the Julie Saul Gallery NYC. Soon to be a guest columnist for *New York Times Select*. Co-founder of The Rubber Band Society founded on the love of rubber bands. Lives in NYC.

**Elizabeth Kurtzman** (costume design) was born in Manhattan. She began her career as a product and textile designer for several prestigious New York design houses after studying fashion at Parsons School of Design. She then added costume design and illustration to her list of vocations and designed numerous pieces for the Mark Morris Dance Company including *Dancing Honeymoon*, *The Argument*, *Greek to Me*, and *Four Saints in Three Acts*. Kurtzman lives and works in New York City.

**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. Van Loon has designed the costumes for several Mark Morris productions including *Dido* and *Aeneas*.

**Craig Biesecker**, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Biesecker joined the Mark Morris Dance Group in 2003.

**Jesse Blumberg** (baritone) recently returned from his second season at Glimmerglass Opera, where he performed the role of the Hotel Waiter in Britten's *Death in Venice*. Equally at home on opera and concert stages, he has been recognized in several vocal competitions, including the Metropolitan Opera National Council Auditions and the International Johannes Brahms Competition. In addition to his debut with MMDG, this season Blumberg also joins the artist roster of the Marilyn Horne Foundation, which will present him on its *On Wings of Song* series. He will give additional recitals in New York City and Washington, DC.

**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 also danced with the Paul Taylor Dance Company

# Who's Who

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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 *Jose Limón Technique Video, Volume I*, among other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

**Christine Brandes** (soprano) brings her committed artistry to a repertoire ranging from seventeenth-century to newly composed works performing at many of the world's most distinguished festivals and concert series in programs spanning from recitals and chamber music to oratorio and opera. In the 2005—06 season Brandes' operatic appearances include the role of The Governess in *The Turn of the Screw* at the Lyric Opera of Kansas City, Susanna in *Le Nozze di Figaro* at the Opera Company of Philadelphia, and the title role of *L'Incoronazione di Poppea* at Central City Opera. Her busy concert schedule brings her to the Chamber Music Society of Lincoln Center for Melinda Wagner's *Four Settings*, a piece written for Brandes; the New York Philharmonic for *Messiah*; the San Francisco Symphony; the Saint Paul Chamber Orchestra with Nicholas McGegan; Music of the Baroque for Bach's St. John Passion with Nicholas Kraemer; and Mahler with the National Symphony Orchestra and Leonard Slatkin. She has appeared with many of the finest orchestras, including those of Cleveland, Chicago, Los Angeles, Houston, Tokyo, Detroit, Minnesota, Milwaukee, St. Louis, and the National Symphony, with such conductors as Esa-Pekka Salonen, Sir Simon Rattle, Pierre Boulez, Sir Charles Mackerras, Hans Graf, Rafael Frühbeck de Burgos, among many others. She also has bowed at Lincoln Center's Mostly Mozart Festival and at The Ravinia Festival with the Philharmonia Baroque Orchestra as well as working with the Orpheus Chamber Orchestra, Ensemble Orchestral de Paris and the Chamber Orchestra of Philadelphia. Brandes' operatic career has been highlighted by engagements at Houston Grand Opera, both as Dalinda in Handel's *Ariodante* with Christopher Hogwood and as Nannetta in *Falstaff* with Patrick Summer, and by performances at San Diego Opera in *Ariodante*, Lisbon's Gulbenkian Foundation as Despina in *Così fan tutte*, Opera Theatre of St. Louis in Cimarosa's *The Secret Marriage*, Glimmerglass Opera both as Dorinda in Handel's *Orlando* and in the title role of *Acis and Galatea*, San Francisco Opera in *Semele* under the baton of Sir Charles Mackerras, the Opéra de Nancy in *Alcina*, New York City Opera in *Acis and Galatea* and

*Platée*, and at the Opera Company of Philadelphia in *Die Zauberflöte*, *L'Elisir d'amore*, and *Don Giovanni*. Additionally, Brandes has performed *Le Nozze di Figaro* with New York City Opera, Opera Pacific, and with the opera companies of Philadelphia, Montréal, and Quebec. Brandes has recorded for EMI, BMG/Conifer Classics, Dorian, Harmonia Mundi USA, Virgin Classics, and Koch International.

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

**Beth Clayton's** (mezzo-soprano) extensive repertoire ranges from frequent collaborations with today's leading composers to major roles of the baroque. Among the composers with whom she has worked are Kaija Saariaho, John Adams, Thomas Adès, Aaron Jay Kernis, William Bolcom, Carlisle Floyd, Peter Lieberson, and Deborah Dratell. She has also sung the title role of Handel's *Ariodante* with the Handel and Haydn Society of Boston under Christopher Hogwood and the role of Nerone in *Agrippina* at Glimmerglass Opera under Harry Bicket. Her operatic repertoire also includes the title role of *Carmen* (Welsh National Opera, Santa Fe Opera, and Opera Colorado), Octavian (Vancouver Opera), Maddalena in *Rigoletto* (Lyric Opera of Chicago, Santa Fe Opera), Olga in *Yevgeny Onegin* (Santa Fe Opera), the Fox in *Cunning Little Vixen* (Canadian Opera Company) and Andromaca in Rossini's *Ermione* (Dallas Opera). Other operatic appearances include the world premieres of Bolcom's *A Wedding* (Lyric Opera of Chicago) and Adams' *Doctor Atomic* (San Francisco Opera) and Handel's *Xerxes* (New York City Opera). In concert, she has appeared with the Cleveland Orchestra, New York Philharmonic, Minnesota Orchestra, BBC Symphony, Baltimore Symphony, Dallas Symphony, and San Diego Symphony with conductors including Pierre Boulez, Kurt Masur, David Zinman, Dennis Russell Davies, Robert Spano, and Donald Runnicles. Clayton is a graduate of Southern Methodist University and the Manhattan School of Music and is a native of Arkansas.

# Who's Who

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**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. Darragh joined the Mark Morris Dance Group 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 the Mark Morris Dance Group in 2003.

**Lorena Egan** began her training at the Phoenix School of Ballet in Arizona. She graduated from The Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999—2005). Egan joined the Mark Morris Dance Group as an apprentice in 2005.

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

**Elsbeth Franks** (mezzo-soprano) performs a wide array of operatic and concert roles throughout the mezzo, alto and soprano repertoires. She made her New York debut with the Mark Morris Dance Group as Commère, a role she is delighted to reprise. Named a "Virginia Best Adams Fellow" at the Carmel Bach Festival for 2002 and 2003, Franks returned there this summer as featured soprano soloist. She made her European debut in 2004 in Haydn's *Harmoniemesse* in Munich, Prague, Budapest, and Vienna.

**Sonia Gariaeff's** (mezzo-soprano) signature roles include Dorabella, Cherubino, Orlofsky, Rosina, Annio and the title roles of *La Cenerentola* and *Ariodante*. As a member of Portland Opera's Young Artist program, she made her company debut as the Voice of Antonia's Mother in *Les contes d'Hoffmann*. Gariaeff is increasingly in demand with such companies as West Bay Opera, Pocket Opera, San Francisco Lyric Opera, Festival Opera, and Berkeley Opera. She debuted with Eugene Opera in the role of Orlofsky in December 2004. Gariaeff was recently awarded

the Grand Prize in the Carmel Music Society Vocal Competition. She was a National Grand Finalist in the prestigious Loren L. Zachary Competition in 2002 and 2004, and was selected as a regional finalist in the Metropolitan Opera National Council Awards in both 2000 and 2003. She sang the role of Rosina in *Barber of Seville* at Eugene Opera in December 2005 and she's been engaged by Opera San Jose for the 2006—07 season in the roles of Stefano (*Romeo and Juliet*) and Flora (*Traviata*). In 2004, she was named a Resident Artist in Education with the San Francisco Opera Center. Her oratorio and concert work includes Handel's *Messiah* (Davies Symphony Hall, San Francisco), Rossini's *Petite Messe Solennelle*, Pergolesi's *Stabat Mater*, and Bach's *Magnificat*. In 2001, Gariaeff performed Schoenberg's *Brettlieder* as part of the Olympic Music Festival in Washington State. She received her Master's degree in Vocal Performance from the San Francisco Conservatory of Music, and resides in San Francisco. She sang the role of Rosina in *Barber of Seville* at Eugene Opera in December 2005 and she's been engaged by Opera San Jose for the 2006—07 season in the roles of Stefano (*Romeo and Juliet*) and Flora (*Traviata*).

**Lauren Grant** was raised in Highland Park, IL, and has danced with the Mark Morris Dance Group since 1996. She has appeared in 34 of Mark Morris's dances, originating thirteen roles. Lauren has played the role of Marie in *The Hard Nut* since 1998, the same year she became a company member. At age three, she began studying ballet and character dance. She attended New York University's Tisch School of the Arts, graduating with a B.F.A. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world, and MMDG's school in Brooklyn. She is married to fellow dancer David Leventhal.

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

**David Leventhal**, raised in Newton, MA, has danced with the Mark Morris Dance Group since 1997. He has appeared in 35 of Mark Morris' dances, including eleven premieres. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of

# Who's Who

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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 repertoire 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.

**James Maddalena** (baritone) is known for his outstanding work in contemporary music. He created the notable characters of Richard Nixon and The Captain in two operas by John Adams, the award winning *Nixon in China* and *The Death of Klinghoffer*, respectively. He is closely associated with other composers such as John Harbison, Gunther Schuller, Eliot Goldenthal, Robert Moran, Domenic Argento, Marc Blitzstein, and Michael Tippett, among others, via performances with such companies as New York City Opera, Houston Grand Opera, The Washington Opera, San Francisco Opera, The Atlanta Opera, Opera Theatre of St. Louis, The Frankfurt Opera, Opera de la Monnaie in Brussels, Australia's Adelaide Festival, The Netherlands Opera, Glyndebourne Festival Opera and The Opera de Lyon as well as with The Chicago Symphony, The Los Angeles Philharmonic, The Boston Symphony, San Francisco Symphony, The Brooklyn Philharmonic, The Royal Scottish Orchestra, The Orchestra of the Accademia di Santa Cecilia in Rome and The London Symphony. Other highlights of Maddalena's career include Schubert's demanding song cycle *Die Winterreise* sung at BAM with Robert Spano as accompanist and the complete cycle of Bach cantatas with Boston's Emmanuel Music. He has recorded prolifically for Decca/London, BMG Classical Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Mundi and EMI.

**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. McDonald joined the Mark Morris Dance Group in 2000.

**Rufus Müller** (tenor) has worked with many leading conductors including Sir John Eliot Gardiner, Roger Norrington, Ivor Bolton, Richard Hickox, Nicholas McGegan, Gustav Leonhardt, Frans Brüggen, Trevor Pinnock, Philippe Herreweghe, Joshua Rifkin, Andrew Parrott, Nicholas Kraemer, and Ivan Fischer. He has given

recitals in the Wigmore Hall and the Barbican Concert Hall in London, on BBC Radio, and in Munich, Tokyo, Barcelona, Madrid, Utrecht, Paris, Salzburg, and New York, including numerous recitals with pianist Maria João Pires. He makes regular appearances at Carnegie Hall, and is particularly acclaimed for his portrayal of the Bach Evangelists, and the Messiah. Operatic roles include Tamino (Garsington Opera), Lucano in *L'Incoronazione di Poppea* (Houston Grand Opera), the title role in Garcia's *Don Quijote* with KL Opera Madrid, the title roles in Rameau's *Pygmalion* and Lully's *Persée* (Opera Atelier in Toronto), the title role in Monteverdi's *Orfeo* (Opera Zuid in The Netherlands), Aminta in Peri's *Euridice*, (Opéra de Normandie), Alessandro in Handel's *Poro* (Halle), and Lurcaino in Handel's *Ariodante* in Göttingen with Nicholas McGegan released on a prize-winning disc by Harmonia Mundi USA. He has also sung Tersandre in Lully's *Roland* with René Jacob in Paris, Lisbon, and Montpellier, Giuliano in Handel's *Rodrigo* in Siena, Castor in Rameau's *Castor et Pollux* in Magdeburg, *Il Ritorno d'Ulisse in Patria* (Athens, Florence, and Cremona), Oronte in *Alcina* with Paul Goodwin and the Academy of Ancient Music in Montreux and Poissy, and Soliman in *Zaide* with Ivor Bolton and the Freiburg Baroque Orchestra in London. Other recordings include Bach's St. John Passion and Bach Cantatas with J.E. Gardiner, Mozart's *Die Zauberflöte* and Beethoven's Choral Fantasia with R. Norrington, Telemann's *Admiralitätsmusik*, Telemann solo cantatas, Ned Rorem's *Evidence of Things Not Seen* with the New York Festival of Song, and the Evangelist in Bach's St. Matthew Passion from the production by Jonathan Miller, on BBC TV and revived at BAM this season. Müller, born in Kent, England, is studying in New York with Thomas LoMonaco.

**Gregory Nuber** graduated from Arizona State University, where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years; appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and worked with numerous New York-based choreographers. Nuber began working with the Mark Morris Dance Group in 1998 and became a company member in 2001. He is on the faculty at the School at the Mark Morris Dance Center and teaches master classes in the United States and abroad.

**Maile Okamura** is originally from San Diego, CA. She was a member of Boston Ballet II in 1992—93 and Ballet Arizona in 1993—96. She has danced with choreographers Neta Pulvermacher,

# Who's Who

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Zvi Gotheiner, and Gerald Casel, among others. Okamura began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.

**June Omura** is originally from New York City and grew up in Birmingham, AL. She graduated from Barnard College in 1986 with honors in dance and English; she first performed with Mark Morris that summer, as a workshop student. In 1988, Omura joined the Mark Morris Dance Group, and in 2005 she was awarded a New York Dance and Performance Award (Bessie) for her career with the company. Omura is also the proud mother of twin girls, born in 2003, and is grateful to her husband, her family and MMDG for their love and support.

**Christopher Roselli** (bass-baritone), has appeared in operatic performances with the Utah Opera, Spoleto Festival, Italy and USA, New York Grand Opera, Virginia Opera, Opera Colorado, Opera Theatre of the Rockies, El Paso Opera, Piedmont Opera Theater, Sarasota Opera, Breckenridge Music Festival, Brevard Music Festival, the Young Artists Opera Theater of North Carolina, with Mark Morris Dance Group, and at BAM. Roselli's concert engagements have included national and international tours in Germany, Austria, France, Switzerland, Denmark, and Italy. Roselli has sung in many ensembles in and around New York City including the Metropolitan Opera, Voices of Ascension, New York Choral Artists, New York Collegium, Pro Arte Singers, St. Ignatius Loyola Choir, Collegiate Chorale, Musica Viva, Bard Festival, Virtuoso Singers, and The Chants Mystique Chorale. In addition to his varied performing credits, Roselli is a member of the voice faculties at New York University and the New School for Drama. During the summer, he serves on the voice faculty of Colorado College's Vocal Arts Symposium. Roselli received his Doctor of Music degree from Indiana University and his Bachelor and Master degrees from the University of North Carolina.

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## For Mark Morris Dance Group

Booking Representation **Michael Mushalla**

(**Double M Arts & Events**)

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(**McDermott, Will & Emery**)

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Orthopaedist **David S. Weiss, M.D. (NYU-HJD)**

**Department of Orthopaedic Surgery)**

Hilot Therapist **Jeffrey Cohen**

**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 the Mark Morris Dance Group in 2002 and became a company member in 2004.

**Jayne West** (soprano) has performed with many of the country's leading orchestras and chamber groups, including the Boston Symphony Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony, Orchestra of St. Luke, Handel & Haydn Society, and St. Paul Chamber Orchestra under notable conductors Seiji Ozawa, Bernard Haitink, Trevor Pinnock, Neeme Järvi, Roberto Abbado, Jesus Lopez-Cobos, Christopher Hogwood, Jane Glover, and Grant Llewellyn. She has sung at the Edinburgh Festival, Tanglewood Music Festival, Grant Park Series, Saito Kinen Festival, and with the Brussels National Opera, Houston Grand Opera, The New Israeli Opera Tel Aviv, and Boston Lyric Opera. She has sung virtually all of the existing Bach Cantatas as soloist and in the chorus with Emmanuel Music, where she has sung since 1987. West has recordings on Koch, Decca/Argo, London Records, CRI, Newport Classics, Music Masters, and Telarc. She is on the faculty of Longy School of Music and Boston Arts Academy.

**Julie Worden** graduated from the North Carolina School of the Arts and joined the Mark Morris Dance Group in 1994.

**Michelle Yard** was born in Brooklyn 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 Bachelor of Fine Arts. Yard joined the Mark Morris Dance Group in 1997. Mom, thank you.

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Thanks to Maxine Morris.

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

For information contact:

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info@mmdg.org / www.mmdg.org

# MMDG Music Ensemble

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## **Violin**

Yosuke Kawasaki,  
concertmaster  
Jennifer Curtis, principal  
Aaron Brown  
Cordelia Hagmann  
Claire Jolivet  
Pauline Kim  
Vivienne Kim  
Max Moston  
Benjamin Russell  
Sebu Sirinian  
Amie Weiss

## **Viola**

Jessica Troy  
Todd Low  
Irena Momchilova  
Melissa Reardon

## **Cello**

Wolfram Koessel  
Susan Babini  
Ariane Lallemand

## **Double Bass**

Jordan Frazier  
Gregg August

## **Flute/Piccolo †**

Tanya Dusevic Witek

## **Oboe/English Horn †**

Alexandra Knoll

## **Clarinet †**

Todd Palmer

## **Bassoon †**

Seth Baer

## **French Horn †**

Theodor Primis  
Chad Yarbrough

## **Trumpet †**

Wayne du Maine

## **Trombone †**

Richard Clark

## **Percussion†**

Matthew Gold  
Eric Poland

## **Accordion†**

Will Holshouser

## **Harpichord/Harmonium**

Robert Wolinsky

## **Lute \***

Dan Swenberg

*Four Saints in Three Acts* only †  
*Dido and Aeneas* only \*

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## **CHORUS**

### **Riverside Choral Society Chamber Singers**

**Patrick Gardner**, Director

#### *Soprano*

Esther Chen  
Robyn Cucurullo  
Cathy Jewell Fischer  
Barbara Morgan  
Jane Rady  
Sara Stevens  
Kay Welch

#### *Alto*

Stephanie Cook  
Laurie Dunn  
Lauren Faria  
Karyn Gerhard  
Sara Roemer  
Martha Shershin  
Catherine Ward  
Carla Williams

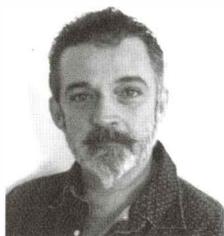
#### *Tenor*

Naoki Achiwa  
Peter Gillett  
Matthew Kreger  
Paul Promadhat  
Jason Tramm  
Jonathan Wind  
Alexander Wang

#### *Bass*

Stephen Herschkorn  
Dennis Longwell  
Gideon Dabi  
Greg Jackson  
Scott Wheatley  
Lewis White

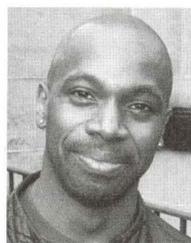
# Mark Morris Dance Group



Mark Morris



Craig Biesecker



Joe Bowie



Charlton Boyd



Elisa Clark



Amber Darragh



Rita Donahue



Lorena Egan



Marjorie Folkman



Lauren Grant



John Heginbotham



David Leventhal



Bradon McDonald



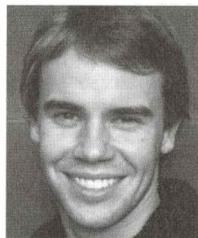
Gregory Nuber



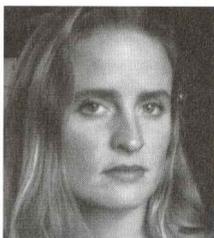
Maile Okamura



June Omura



Noah Vinson



Julie Worden



Michelle Yard

# Fours Saints — Libretto

## PROLOGUE

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

SAINT STEPHEN: In narrative prepare for saints.

SAINT SETTLEMENT: Prepare for saints.

SAINT PLAN: Two saints.

SAINT SARAH: Four saints.

SAINT SETTLEMENT: Two saints prepare for  
saints it two saints prepare for saints in prepare  
for saints.

SAINT STEPHEN: A narrative of prepare for saints  
in narrative prepare for saints.

SAINT SETTLEMENT AND SAINT SARAH:  
Remain to narrate to prepare two saints for saints.

SAINT PLAN: At least.

SAINT STEPHEN: In finally.

SAINT PLAN: Very well if not to have and miner.

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

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

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

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

CHORUS I: Any one to tease a saint seriously.

## ACT I

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

CHORUS II: If to stay to if to stay if having to stay  
to if having to stay if to cry to stay if to cry stay to  
cry to stay.

CHORUS I: Saint Teresa half in and half out of doors.

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

CHORUS I: Saint Ignatius silent motive not  
hidden.

COMMÈRE: Saint Teresa silent.

CHORUS II: They were never beset.

CHORUS I: Come one come one.

COMMÈRE: No saint to remember to remember.

CHORUS II: No saint to remember.

CHORUS I: Saint Teresa knowing young and told.

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

COMMÈRE: Saint Teresa not interested.

COMPÈRE: Repeat First Act.

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

SAINT TERESA I: Not April fool's day a pleasure.

CHORUS I: Saint Teresa seated.

SAINT TERESA I: Not April fool's day a pleasure.

CHORUS I: Saint Teresa seated.

SAINT TERESA I: April fool's day April fool's  
day as not as pleasure as April fool's day not a  
pleasure.

# Fours Saints — Libretto

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

SAINT TERESA I: There are a great many persons and places near together.

COMPÈRE: Saint Teresa not seated at once.

SAINT TERESA I: There are a great many places and persons near together.

COMPÈRE: Saint Teresa once seated.

SAINT TERESA I: There are a great many places and persons near together.

COMPÈRE: Saint Teresa seated and not surrounded.

SAINT TERESA I: There are a great many persons and places near together.

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

SAINT TERESA I: There are a great many persons and places close together.

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

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

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

SAINT STEPHEN: The garden inside and outside of the wall.

CHORUS I: Saint Teresa about to be.

SAINT STEPHEN: The garden inside and outside outside and inside of the wall.

COMPÈRE: Nobody visits more than they do visits them.

COMMÈRE: Saint Teresa.

SAINT TERESA I: Nobody visits more than they do visits them Saint Teresa.

CHORUS I: As loud as that as allowed as that.

SAINT TERESA I: Nobody visits more than they do visits them.

COMPÈRE: Who settles a private life.

ALL: Saint Teresa.

CHORUS I, II: Who settles a private life.

COMPÈRE: Saint Teresa

CHORUS I, II: Who settles a private life.

COMPÈRE: Saint Teresa

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

COMPÈRE: Introducing Saint Ignatius

SAINT IGNATIUS: Left to be.

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

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

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

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

# Fours Saints — Libretto

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

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

SAINT TERESA II: As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I, II: Saint Teresa saints make sugar with a flavor. In different ways when it is practicable.

SAINT TERESA I: Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I, II and SAINT TERESA I: Saint Teresa must be must be chain left chain right chain chain is it. No one chain is it not chain is it, chained to not to life chained to not to snow chained to chained to go and and gone.

CHORUS II: Not this not in this not with this.

COMPÈRE: Saint Teresa as a young girl being widowed.

COMMÈRE: Can she sing.

SAINT TERESA I: Leave later gaily the troubadour plays his guitar.

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

SAINT TERESA I: Can women have wishes.

COMPÈRE: Scene Two.

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

COMMÈRE: Contumely.

COMPÈRE: Saint Teresa advancing.

SAINT TERESA I: In this way as movement. In having been in.

CHORUS I: Does she want to be neglectful of

hyacinths and find violets.

SAINT TERESA I: Saint Teresa can never change herbs for pansies and dry them.

CHORUS II: They think there that it is their share.

CHORUS I: And please.

COMPÈRE: Saint Teresa makes as in this to be stems.

CHORUS I: And while.

COMPÈRE: Saint Teresa settled and some come.

SAINT STEPHEN: Some come to be near not near her but the same.

CHORUS II: Sound them with the thirds and that.

SAINT TERESA I: How many are there halving.

CHORUS I: Scene Three.

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

COMMÈRE: Saint Teresa needed it as she was.

COMPÈRE: Saint Teresa made it be third.

CHORUS II: Snow third high third there third.

COMPÈRE: Saint Teresa in allowance.

SAINT TERESA I: How many saints can remember a house which was built before they can remember.

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

COMPÈRE: Enclosure.

SAINT TERESA I: None to be behind.

# Fours Saints — Libretto

COMMÈRE: Enclosure.

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

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

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

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

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

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

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

COMPÈRE: Saint Teresa and conversation.

SAINT TERESA II: In one.

COMPÈRE: Saint Teresa in conversation.

SAINT TERESA II: And one.

SAINT SETTLEMENT: Ah!

CHORUS I: Saint Teresa in and in and one and in and one.

COMMÈRE: Saint Teresa left in complete.

COMPÈRE: Saint Teresa and better bowed.

COMMÈRE: Saint Teresa did she and leave bright.

CHORUS II: Snow in snow sun in sun one in one out.

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

COMPÈRE: Whether weather soil.

COMMÈRE: Saint Teresa refuses to bestow.

COMPÈRE: Saint Teresa with account.

COMMÈRE: Saint Teresa having felt it with it.

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

CHORUS I: This amounts to Saint Teresa.

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

CHORUS I, II: One two three Saints.

COMPÈRE: Scene Three.

COMMÈRE: Saint Teresa has been prepared for there being summer.

CHORUS I: Saint Teresa has been prepared for there being summer.

COMPÈRE: Scene Four.

CHORUS I: To prepare.

COMMÈRE: One a window.

COMPÈRE: Two a shutter.

COMMÈRE: Three a palace.

COMPÈRE: Four a widow.

COMMÈRE: Five an adopted son.

COMPÈRE: Six a parlor.

# Fours Saints — Libretto

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COMMÈRE: Seven a shawl.

COMPÈRE: Eight an arbor.

COMMÈRE: Nine a seat.

COMPÈRE: Ten a retirement.

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

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

COMPÈRE: Saint Teresa preparing in as you might say.

CHORUS I: Act One.

CHORUS I, II: Saint Teresa can know the difference between singing and women. Saint Teresa can know the difference between snow and thirds. Saint Teresa can know the difference between when there is a day to-day today. To-day. Saint Teresa with the land and laid. Not observing. Saint Teresa coming to go.

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

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

SAINT TERESA I, II AND SAINT IGNATIUS: They never knew about it green and they never knew about it she never knew about it they never knew about it they never knew about it she never knew about it.

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

SAINT TERESA I, II AND SAINT IGNATIUS: They never knew about it and she never knew about it and she never knew about it and they

never knew about it.

CHORUS I: Scene once seen once seen once seen.

COMMÈRE: Scene Seven.

CHORUS I, II: One two three four five six seven all good children go to heaven some are good and some are bad one two three four five six seven. Saint Teresa when she had been left to come was left to come was left to right was right to left and there. There and not there by left and right.

COMPÈRE: Saint Teresa once and once.

CHORUS I, II: No one surrounded trees as there were none. This makes Saint Ignatius Act Two.

## ACT II

COMPÈRE: Act Two.

CHORUS I, II: Saint Ignatius was very well known.

COMPÈRE: Scene Two.

CHORUS I, II: Would it do if there was a Scene Two.

COMPÈRE: Scene Three and Four.

CHORUS I, II: Saint Ignatius and more. Saint Ignatius with as well. Saint Ignatius needs not be feared.

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

COMPÈRE: Barcelona in the distance.

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

CHORUS I: Saint Ignatius finally.

CHORUS II: Saint Ignatius well bound.

CHORUS I: Saint Ignatius with it just.

CHORUS II: Saint Ignatius might be read.

CHORUS I: Saint Ignatius with it Tuesday.

# Fours Saints — Libretto

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COMMÈRE: Saint Teresa has very well added it.

COMPÈRE: Scene Four.

COMMÈRE: Usefully.

COMPÈRE: Scene Four.

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

CHORUS I, II: To be interested in Saint Teresa fortunately.

SAINT TERESA II: To be interested in Saint Teresa fortunately.

CHORUS I, II: Saint Ignatius to be interested fortunately.

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

SAINT TERESA I: In the morning to be changed from the morning to the morning in the morning.

COMMÈRE: A scene of changing from the morning to the morning.

COMPÈRE: Scene Five.

COMMÈRE: There are many saints.

COMPÈRE: Scene Five.

COMMÈRE: They can be left to many saints.

COMPÈRE: Scene Five.

COMMÈRE: Many saints.

COMPÈRE: Scene Five.

CHORUS I: Many many saints can be left to many many saints Scene Five left to many many saints.

COMPÈRE: Scene Five.

SAINT TERESA I: Scene Five left to many saints.

COMPÈRE: Scene Five.

CHORUS II: They are left to many saints and those saints these saints these saints.

CHORUS I: Saints four saints.

COMMÈRE: They are left to many saints.

COMPÈRE: Scene Five.

CHORUS I: Saint Ignatius might be Five.

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

CHORUS I: This is just as if it was a tribe.

COMPÈRE: Scene Five.

COMMÈRE: Scene Six

CHORUS I: Away away away away a day it took three days and that day.

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

CHORUS I: Harry marry saints in place saints and sainted distributed grace.

COMMÈRE: Saint Teresa in place.

CHORUS I: Saint Teresa in place of Saint Teresa in place.

SAINT TERESA I, II: Can any one feel any one moving and in moving can any one feel any one and in moving.

SAINT TERESA II: To be belied.

SAINT TERESA I: Having happily married.

SAINT TERESA II: Having happily beside.

SAINT TERESA I: Having happily had with it a spoon.

SAINT TERESA II: Having happily relied upon noon.

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COMPÈRE: Saint Teresa with Saint Teresa.

SAINT TERESA I, II: In place.

COMPÈRE: Saint Teresa and Saint Teresa.

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

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

SAINT TERESA II: Might.

SAINT SETTLEMENT: Saint Teresa very made her in.

CHORUS I: Saint Teresa Saint Teresa.

SAINT SETTLEMENT: Saint Teresa in in in Lynn.

COMPÈRE: Scene Seven.

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

SAINT TERESA I and II: Might be there. To be sure. With them and. And hand. And alight. With them then. Nestle.

COMPÈRE: With them and a measure.

COMMÈRE: It is easy to measure a settlement.

COMPÈRE: Scene Nine.

SAINT TERESA I: To be asked how much of it is finished. To be asked Saint Teresa Saint Teresa to be asked how much of it is finished. To be asked Saint Teresa to be asked Saint Teresa to be asked ask Saint Teresa ask Saint Teresa how much of it is finished.

SAINT PLAN: Ask Saint Teresa how much of it is finished.

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

SAINT TERESA II: Ask how much of it is finished.

SAINT CHAVEZ: Ask how much of it is finished.

SAINT TERESA II: Ask how much of it is finished.

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

SAINT CHAVEZ: Once in a while.

SAINT TERESA I: Once in a while.

SAINT PLAN: Once in a while.

SAINT CHAVEZ: Once in a while.

SAINT SETTLEMENT: Once in a while.

SAINT TERESA II: Once in a while.

SAINT CHAVEZ: Once in a while.

SAINT CECILIA: Once in a while.

SAINT GENEVIEVE: Once in a while.

SAINT ANNE: Once in a while.

SAINT SETTLEMENT: Once in a while.

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

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

SAINT SETTLEMENT: Once in a while.

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

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

ALL THE SAINTS: When. Then. When. Then.

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Then. Men. When Ten. Then. When. Ten. When  
then. Then. Then. Ten. Then. Ten. When then.  
Saints when. Saints when ten. Ten. Ten. Ten. Ten.  
Ten. Ten. Ten. Ten. Ten.

COMPÈRE: Scene Eleven

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

SAINT TERESA I: Completely forgetting.

SAINT TERESA II: I will try.

SAINT TERESA I: Theirs and by and by.

SAINT CHAVEZ: With noon.

## ACT III

SAINT IGNATIUS: With withdrawn.

SAINT CHAVEZ: At that time.

SAINT IGNATIUS: And all.

SAINT CHAVEZ: Then and not.

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

SAINT CHAVEZ: Left left left right left with what is  
known. In time.

SAINT TERESA I: Scene Two.

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

COMPÈRE: Scene Two.

SAINT IGNATIUS: Pigeons on the grass alas.

CHORUS I, II: Pigeons on the grass alas.

SAINT IGNATIUS: Short longer grass short longer  
longer shorter yellow grass. Pigeons large pigeons

on the shorter longer yellow grass alas pigeons on  
the grass.

CHORUS I, II: If they were not pigeons what were  
they.

SAINT IGNATIUS: If they were not pigeons on the  
grass alas what were they.

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

CHORUS I, II: It was a magpie in the sky.

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

CHORUS I, II: They might be very well very well  
very well they might be they might be very well  
they might be very well very well they might be.  
Let Lucy Lily Lily Lucy Lucy let Lucy Lucy Lily Lily  
Lily Lily Lily let Lily Lucy Lucy let Lily: Let Lucy  
Lily.

COMPÈRE: Scene One.

CHORUS I, II: Saint Ignatius and please please  
please please.

COMPÈRE: Scene One.

SAINT PLAN: One and one.

COMPÈRE: Scene One.

CHORUS I, II: Might they be with they be with  
them might they be with them.

SAINT CHAVEZ: Never to return to distinctions.

CHORUS I, II: Might they be with them with they  
be with they be with them.

SAINT IGNATIUS: In line and in in line please say  
it first in line. When it is ordinarily thoughtful and  
making it be what they were wishing at one time  
insatiably and with renounced where where ware  
and wear wear with them with them and where

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where will it be as long as long as they might with it with it individually removing left to it when it very well way well and crossed crossed in articulately minding what you do. Might be admired for himself alone.

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

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

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

COMMÈRE: In a minute.

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

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

SAINT STEPHEN: Saint Chavez might be with them at that time.

COMPÈRE: All of them.

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

COMPÈRE: Scene Two. It is very easy to love alone.

SAINT STEPHEN: Too much too much.

SAINT CHAVEZ: There are very sweetly very sweetly Henry very sweetly René very sweetly many very sweetly.

SAINT IGNATIUS: There are very sweetly many very sweetly René very sweetly there are many very sweetly.

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

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

COMMÈRE and COMPÈRE: Letting pin in letting let in let in in in in in let in let in wet in wed in dead in dead wed led in led wed dead in dead in led in wed in said in said led wed dead wed dead said led led said wed dead wed dead led in led in wed in wed in said in led in said in dead in dead wed said led led said wed dead in.

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

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

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

CHORUS I, II: Between thirty five and forty five between forty five and three five as then when they were forty five and thirty five when they were forty five and thirty five when they were then forty five and thirty five and thirty two and to achieve leave relieve and receive their astonishment. Were they to be left to do to do as well as they do mean I mean I mean. Left to their in their to their to be their to be there all their to be there all there all their time to be there to be there all their to be all their time there.

COMMÈRE and COMPÈRE: With wed led said

# Fours Saints — Libretto

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

ALL: With be there all their all their time there be  
there vine there be vine time there be there time  
there all their time there.

SAINT STEPHEN AND SAINT SETTLEMENT:

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

## ACT IV

COMMÈRE, COMPÈRE: Act Four.

CHORUS I, II: One at a time regularly regularly by  
the time that they are in and and in one at a time.

SAINT CHAVEZ: The envelopes are on all the fruit  
of the fruit trees.

COMPÈRE: Scene Two.

SAINT CHAVEZ: Remembered as knew.

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

SAINT SETTLEMENT: With this and now.

SAINT PLAN: Made it with with in with with-  
drawn.

COMPÈRE: Scene Three.

COMMÈRE: Let all act as if they went away.

COMPÈRE: Scene Four.

SAINT PHILIP: With them and still.

SAINT SETTLEMENT: They will they will.

SAINT TERESA I: Begin to trace begin to race  
begin to place begin and in in that that is why this  
is what is left as may may follows June and June  
follows moon and moon follows soon and it is

very nearly ended with bread.

SAINT CHAVEZ: Who can think that they can  
leave it here to me.

CHORUS I, II: When this you see remember me.  
They have to be. They have to be. They have to be  
to see. To see to say. Laterally they may.

COMPÈRE: Scene Five.

COMMÈRE: Who makes who makes it do.

CHORUS I, II: Saint Teresa and Saint Teresa too.

COMMÈRE: Who does and who does care.

CHORUS I, II: Saint Chavez to care.

COMPÈRE: Saint Chavez to care.

COMMÈRE: Who may be what is it when it is  
instead.

SAINT TERESA I AND SAINT IGNATIUS:

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

COMMÈRE: Who makes it be what they had as  
porcelain.

COMPÈRE: Saint Ignatius and left and right later-  
ally be lined.

ALL: All Saints.

COMMÈRE: To Saints.

ALL: Four Saints.

COMMÈRE: And Saints.

ALL: Five Saints.

COMMÈRE: To Saints.

COMPÈRE: Last Act.

ALL: Which is a fact.

# Dido & Aeneas — Libretto

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## Overture

### SCENE 1

(The Palace. Enter Dido, Belinda and attendants)

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

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

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

BELINDA: Grief increases by concealing.

DIDO: Mine admits of no revealing.

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

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

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

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

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

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

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

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

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

*Dance*  
(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*

# Dido & Aeneas — Libretto

## 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 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!

# Dido & Aeneas — Libretto

*(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 boozey 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 boozey 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 appears!  
Such sorrow in his look he bears  
As would convince you still he's true.

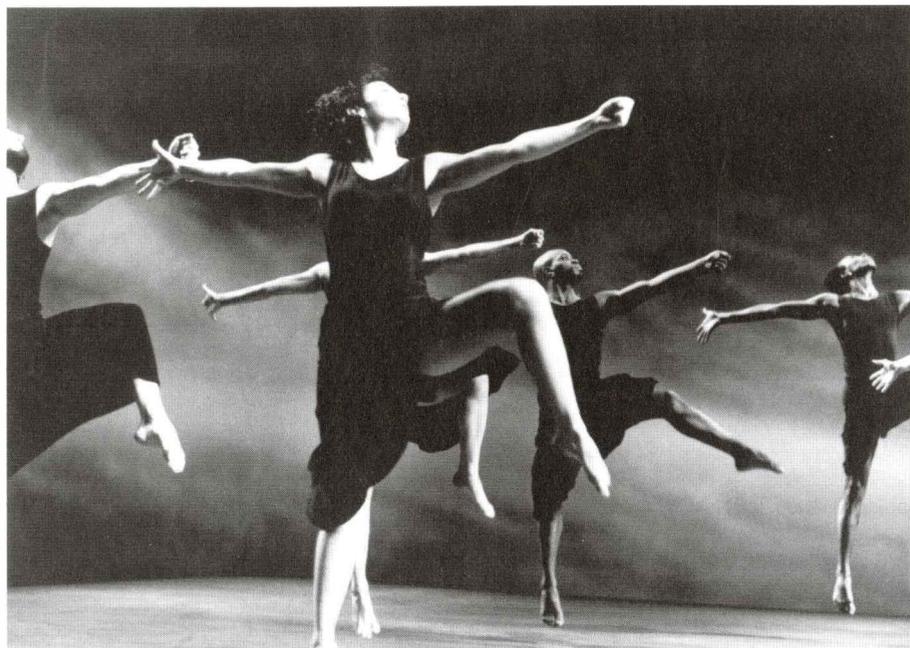
AENEAS: What shall lost Aeneas do?  
How, royal fair, shall I impart  
The god's decree, and tell you we must part?

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.

# Dido & Aeneas — Libretto



Dido and Aeneas. Photo: Cylla von Tiedemann

To your promis'd empire fly,  
And let forsaken Dido die.

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

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

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

DIDO: Away, away!

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

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

*(Exit Aeneas)*

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

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

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

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

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

*(Cupid's Dance)*

FINIS

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Mr. & Mrs. Hamish Maxwell  
James I. McLaren & Lawton W. Fitt  
Selma & Martin Mertz  
Sarah G. Miller & Frank L. Coulson  
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Evelyn & Everett Ortner  
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G. Diamond  
Vaughn C. Williams  
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Wolfensohn Family Foundation  
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Nancy Barber-Stone  
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Paula Jarowski & Earl Black  
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Jeffrey C. Keil  
Amy Klein & Bruce Bender  
Bruce R. Kraus  
Charlotte & I. Stanley Kriegel  
James D. Kuhn  
Amala & Eric Levine

# BAM Spring Gala

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Frances Lewis  
John Lichtenstein  
Scott C. McDonald  
Mr. & Mrs. Richard L. Menschel  
Richard W. & Barbara F. Moore  
Talya Nevo-Hacohen  
Kathleen C. O'Grady  
Thomas Paulucci  
Richard Peterson & Ellen Flamm  
Antonia Pew  
Diana Elzey Pinover  
Douglas P. Reetz & Julie D. Sorrentino  
Joe Regan Jr.  
Juergen Riehm & Jody Oberfelder  
Mr. & Mrs. David Rockefeller  
Alvin J. Rockwell 1990 Charitable Trust  
Seth L. Rosenberg & Catherine Lebow  
Anna Sampas  
Martin E. Segal  
Tad Sennott & Jennifer Kellog  
Siddhartha Shukla  
Patricia J. S. Simpson  
Harry & Clare Smith  
Robert & Melissa Schiff Soros  
Susan Stewart  
Juliet Taylor & James Walsh  
Michael M. Thomas  
James Truman  
Charles Antoine van Campenhout  
Frank Borsa & Jeffrey Wallace  
Susan R. Witter  
Mary Anne & Richard C. Yancey

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M. Derene & Julius Frazier  
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Frank M. Holozubiec  
Lauren Howard  
Phyllis S. Hyde & Jan Thomas Hyde  
Jonathan V. Jackson  
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T. Radey Johnson & Jane Platt  
Randolph & G. Miller Jonakait  
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# BAM Spring Gala

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Rick Lake  
Hannah Larson  
The Lepercq Foundation  
Margo L. Levine  
John Levy & Victoria Westhead  
Kitty C. Linder  
John Lipsky & Zsuzsanna S. Karasz  
Richard Lynn & Joseph Evall  
Michael Maharam  
Daryl & Michael Malter  
Deborah Verderame Marciano & John Marciano  
Dr. Stephen J. Marra & Mr. Stephen Skowronek  
Marianna Mather  
Jennifer W. McConnell  
Dr. James & Jane McGroarty  
Me&Ro  
Donald Moffat & Gwen Arner Moffat  
Deirdre K. Mullane  
Vik Muniz & Janaina Tschape  
Uma Muthu  
Linda Nochlin-Pommer  
Ms. Joey O'Loughlin & Mr. Michael David Haddad  
Alexandra & Frederick Peters  
Yesim & Dusty Philip  
Cynthia & Leon Polsky  
Edward & Annie Pressman  
Maria Raven & Andrew Dreskin  
Larry G. Remmers  
Connie & Ted Roosevelt  
David & Suzanne Santry  
Ruth Siegel Sartisky  
Nancy Schuh  
Eleanor Schwartz  
Rena & Michael D. Shagan  
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Stuart Sherman  
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Denise Simon  
Helen Simonson  
Ellyne Skove  
Stephen R. Smith & Ford Rogers  
James Sollins  
Joan & Laurence Sorkin  
Annaliese Soros  
Dr. Rogelio Sosnik & Dr. Irene Cairo  
Barbara H. Stanton  
Axel Stawski  
Oliver M. Stevens

Toby & Daniel Talbot  
Tom Thomas  
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Jay Tremblay & Jannice Koors  
Bernardette Vaskas  
Barry Wacksman  
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Julia A. Walker  
Elaine Weinstein  
Micki Wesson  
Harry White & Esther Redmount  
Walter J. Wilkie  
Betsy Witten  
Adam R. Wolfensohn & Jennifer Small  
W. Wynn & I. Pachter  
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Steven J. Gilbert  
Arthur B. Newman

## **Gala Associates**

Robert Blackman  
Joan Fields  
Louis Kunsch  
John Madden & Elizabeth Cooke  
Nancy Meakem  
Eiji Nakagawa & Mary Hughes  
Erasma Paolo

## **Spring Gala dinner venue provided by:**

Steiner Studios

## **Spring Gala wine provided by:**

Pine Ridge Winery

## **Spring Gala Catering by:**

Cocktails: Great Performances  
Dinner: Abigail Kirsch

## **Spring Gala printing courtesy of:**

Ruder Finn, Inc.

## **Spring Gala décor by:**

XA. The Experiential Agency

*Listings as of February 22, 2006*

# Upcoming Events

## MARCH, THE MONTH OF MARK

### Mark Morris: Portraits

An exhibition of photography by Dirk Buwalda, Jesse Frohman, Timothy Greenfield-Sanders, Peggy Jarrell Kaplan, Annie Leibovitz, Mary Ellen Mark, Marc Royce, Joanne Savio, Beatriz Schiller, Martin Schoeller, Mark Seliger, Philip Trager, Max Vadukul, Jack Vartoogian and William Wegman.

### Furman Gallery, Walter Reade Theater

165 West 65th Street - Plaza Level

March 2 - March 27

### MMDG: Celebrating Twenty-five Years

An exhibition of photography by

Katsuyoshi Tanaka

### Natman Room, Brooklyn Academy of Music

30 Lafayette Avenue

March 3 - March 28

### The Month of Mark at BAMcafé Live

A showcase of music that moves Morris

#### BAMcafé

The Western Caravan—Fri, March 3

Karaoke with Mark Morris—Sat, March 4

Gamelan Dharma Swara—Fri, March 10

Ivan Milev Band—Sat, March 11

MMDG Music Ensemble—Fri, March 17

Female a cappella group—Sat, March 18

MMDG Music Ensemble—Fri, March 24

Mary Sherhart's Balkan Cabaret—Sat, March 25

### BAMdialogue: Morris & Music

With Mark Morris & Alex Ross

### Brooklyn Academy of Music

March 22 at 6pm

### Morris & Movies

A film series curated by Mark Morris

### BAMcinématek at BAMRose Cinemas

*Greed* (1924) 138 min

Thursday, March 23 at 7pm

—Live piano accompaniment by Donald Sosin

*Cabin In the Sky* (1943) 98 min

Friday, March 24 at 2, 4:30, 6:50\*, 9:30\*

\*Introduced by Morris

*Nashville* (1975) 159 min

Saturday, March 25 at 2, 5:30, 9pm

*The 5,000 Fingers of Dr. T* (1953) 89 min

Sunday, March 26 at 2, 4:30, 6:50, 9:15pm

Preceded by a collection of shorts

featuring Morris

*Martin* (1977) 95 min

Monday, March 27 at 6:50\*, 9:30

\*Introduced by Morris

### BAMfamily: The Hard Nut

A special screening followed by a discussion with cast member Kraig Patterson

### BAMcinématek at BAMRose Cinemas

March 25 at 11am

For tickets and more info visit [BAM.ORG](http://BAM.ORG).

## MARK MORRIS PREMIERES

### *Up and Down* (Glazunov)

Boston Ballet

**The Wang Theatre, Boston, MA** (world premiere)

March 16 – 26, 2006

### *King Arthur* (Purcell)

with English National Opera

**London Coliseum, England** (world premiere)

June 26 – July 8, 2006

**Cal Performances, Berkeley, CA** (U.S. Premiere)

September 30 – October 7, 2006

### *Sylvia* (Delibes)

San Francisco Ballet

**Lincoln Center Festival, New York State**

**Theater, Lincoln Center** (New York premiere)

July 25 – 27, 2006

### *Mozart Dances* (Mozart)

**Mostly Mozart Festival, New York State Theater,**

**Lincoln Center** (world premiere)

August 17 – 19, 2006

**New Crowned Hope Festival** (European premiere)

**Mozart Year 2006, Vienna, Austria**

December 7 – 10, 2006

### *Orfeo ed Euridice* (Gluck)

Conducted by James Levine

Featuring Lorraine Hunt Lieberson

**The Metropolitan Opera, Lincoln Center**

(world premiere)

May 2 – 12, 2007

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For more information visit

[MMDG.ORG/25TH](http://MMDG.ORG/25TH) or call 718.624.8400



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