

Lincoln Center presents

Mostly Mozart

July 28–August 25, 2012

Jane Moss
Ehrenkranz
Artistic Director

Louis Langrée
Renée and Robert Belfer
Music Director

PLAYBILL®

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Mostly Mozart[®]

July 28–August 25, 2012

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Ehrenkranz Artistic Director

Louis Langrée

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Sponsored by Morgan Stanley

Wednesday, Thursday, and Friday Evenings, August 22–24, 2012, at 8:00

Saturday Afternoon, August 25, 2012, at 5:00

Dido and Aeneas

Mark Morris Dance Group

Mark Morris, *Artistic Director and Choreographer*

Dancers

Chelsea Lynn Acree

Samuel Black

Rita Donahue

Domingo Estrada Jr.

Lesley Garrison

Lauren Grant

Brian Lawson*

Aaron Loux

Laurel Lynch

Stacy Martorana*

Dallas McMurray

Amber Star Merkens

Maile Okamura

Spencer Ramirez

William Smith III

Noah Vinson

Jenn Weddel

Michelle Yard

MMDG Music Ensemble

Mark Morris, *Conductor*

Trinity Choir ^{MIM}

Julian Wachner, *Music Director*

Stephanie Blythe, *Mezzo-soprano*

Joshua Jeremiah, *Baritone* ^{MIM}

Clarissa Lyons, *Soprano* ^{MIM}

Yulia Van Doren, *Soprano*

Stephen Sands, *Tenor* ^{MIM}

This program is approximately one hour long with no intermission.

*Apprentice

(program continued)

MIM Mostly Mozart debut

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

Please make certain your cellular phone, pager, or watch alarm is switched off.

Mostly Mozart Festival

The Mostly Mozart Festival is made possible by Rita E. and Gustave M. Hauser, The Shubert Foundation, Ann and Gordon Getty Foundation, Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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Major support for the Mark Morris Dance Group is provided by Asian Cultural Council, Bloomberg Philanthropies, Brooklyn Community Foundation, Fund for the City of New York, The Andrew W. Mellon Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group New Works Fund is supported by The Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation and Poss Family Foundation.

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

Upcoming Mostly Mozart Festival Events:

Friday and Saturday Evenings, August 24–25, at 8:00, in Avery Fisher Hall

Mostly Mozart Festival Orchestra

Louis Langrée, Conductor

Martin Fröst, Clarinet ^{MJM}

Layla Claire, Soprano ^{MJM}

Sasha Cooke, Mezzo-soprano

Paul Appleby, Tenor ^{MJM}

Matthew Rose, Bass

Concert Chorale of New York

James Bagwell, Director

MOZART: Clarinet Concerto

BEETHOVEN: Mass in C major

Pre-concert lecture "It's a Complete Mass: Op. 86—Beethoven's Most Humiliating Public Failure" by Andrew Shenton on Friday, August 24, at 6:45 in the Stanley H. Kaplan Penthouse

A Little Night Music

Friday Night, August 24, at 10:30, in the Stanley H. Kaplan Penthouse

Martin Fröst, Clarinet

Lisette Oropesa, Soprano ^{MJM}

Shai Wosner, Piano

SCHUBERT: The Shepherd on the Rock

BRAHMS: Clarinet Sonata

SCHUBERT: Hungarian Melody

BRAHMS: Hungarian Dances

^{MJM} Mostly Mozart debut

For tickets, call (212) 721-6500 or visit MostlyMozart.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

Dido and Aeneas

PURCELL ***Dido and Aeneas*** (1687–89)

Robert Bordo, *Scenic Design*
Christine Van Loon, *Costume Design*
James F. Ingalls, *Lighting Design*

In order of appearance

Belinda
Dido
Second Woman
Aeneas
Sorceress
First Witch
Second Witch
Sailor

Dancers

Maile Okamura
Amber Star Merkens
Rita Donahue
Domingo Estrada Jr.
Amber Star Merkens
Noah Vinson
Dallas McMurray
Lauren Grant

Singers

Yulia Van Doren
Stephanie Blythe
Clarissa Lyons
Joshua Jeremiah
Stephanie Blythe
Yulia Van Doren
Clarissa Lyons
Stephen Sands

Courtiers, Witches, Spirits, Sailors, and Conscience

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Lauren Grant, Aaron Loux,
Dallas McMurray, Maile Okamura, Noah Vinson, Jenn Weddel, Michelle Yard

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

Welcome to Mostly Mozart

I am delighted to welcome you to the Mostly Mozart Festival, where each August we celebrate the inspiration and genius of Mozart. This year marks Renée and Robert Belfer Music Director Louis Langrée's tenth summer with Mostly Mozart, and we wish to toast his contribution to the Festival's musical heart, the Mostly Mozart Festival Orchestra. Together they brightly illuminate Mozart's genius with their deeply inspired performances.

We turn this summer to birds, the originators of song and an inspiration for countless composers. We explore our avian theme inside and outside the concert hall, through performances by this summer's Artists-in-Residence, the intrepid Brooklyn-based International Contemporary Ensemble; *The Murder of Crows*, a sound installation by artists Janet Cardiff and George Bures Miller at the Park Avenue Armory; and a variety of other events, including a film screening, a discussion of birdsong and its influence on composers, and, in a Mostly Mozart first, bird walks through Central Park—our newest Festival venue.

We also pay tribute to the artistic legacy of Franz Schubert, Mozart's countryman, who made major contributions to the evolution of the symphony, and of course to art song and chamber music as well. And we are delighted to welcome back the Mark Morris Dance Group for one of its most acclaimed works, *Dido and Aeneas*. Guest conductors, renowned soloists and ensembles, late-night concerts, pre-concert recitals, and lectures round out the Festival.

And as always, at the center of the Festival, providing its vision and heart, is Mozart himself, whose brilliance never ceases to astonish us and deeply enrich our lives. Thank you for joining us for a summer of birdsong and renewed discovery.

Jane Moss

Ehrenkranz Artistic Director

Introduction to the Music

by Ellen T. Harris

The story of Dido and Aeneas is well known from Virgil's *Aeneid*. Following the Trojan War, Aeneas, son of the goddess Venus, escapes with the help of the gods from the vanquished city of Troy, setting off with a small band of followers in order to fulfill his destiny of founding a new Troy (Rome) in Italy. Traveling from Troy, the Trojans' ships are battered by a storm sent by the goddess Juno, and they take shelter at Carthage, where Queen Dido reigns. Dido extends generous hospitality to her Trojan guests, and with the manipulation of Juno and Venus working in concert, she and Aeneas fall deeply in love. For months they have the enjoyment of each other's company, but when Jupiter learns of the dalliance, he sends Mercury to remind Aeneas of his destiny and to command him to leave. Dido cannot bear to live without him. She stabs herself with his sword and dies on the funeral pyre she had built in order to destroy the belongings Aeneas has left behind.

Purcell's *Dido and Aeneas* is closely based on this story, and yet different. Believed to be created for performance at a girls' boarding school, certain elements of the narrative needed to be ameliorated, and further changes were made to give the story independence from Virgil's much longer epic. Purcell's librettist, Nahum Tate, based the text on his earlier theatrical adaptation of the Dido and Aeneas story for the English stage entitled *Brutus of Alba* (in

which version, Tate changed the names of the protagonists in order, so he said, not to be compared with Virgil). In both the play and the opera, he replaces the manipulative gods and goddesses with scheming English witches based directly on Shakespeare's *Macbeth*. This alteration takes the action out of the hands of the gods and places it more strongly on the human level. The opera focuses entirely on Dido and her emotions. Having taken a vow of chastity, she struggles to resist her growing love for Aeneas, but, weakened by the relentless encouragement of her confidant Belinda and the other courtiers, she succumbs. The lovers spend only a single night together, before the witches conjure up an elf disguised as Mercury to send Aeneas on his way. When he departs, Dido is left bereft and dies of a broken heart in the arms of Belinda.

For the schoolgirls of Chelsea, Purcell's *Dido and Aeneas* offered an entertainment with an embedded warning against the entreaties of young men, no matter how importunate. For posterity, the choruses of cackling witches and drunken sailors continue to delight, but the music for Dido elevates the work above the charming. Her emotional struggle with Aeneas's suit and her desolation at his departure plumb the depths of human feeling.

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Notes on the Music

by Ellen T. Harris

***Dido and Aeneas* (1687–89)**

HENRY PURCELL

Born September 10, 1659, in London

Died November 21, 1695, in London

Henry Purcell's *Dido and Aeneas* is something of a miracle. In 17th-century England, musical works for the stage, called dramatic operas, typically consisted of spoken plays with interludes of song and dance. All-sung opera made little headway in England until after Handel's arrival, and then it was Italian opera in Italian. English ballad opera, which arose in opposition to Italian opera, contained spoken dialogue with songs for the individual characters (like Gilbert and Sullivan's later operettas). In contrast to these, *Dido and Aeneas* is a true opera, sung throughout to an English text, but a chamber-sized work lasting little more than an hour. It has few predecessors and even fewer successors: Purcell wrote nothing like it again, and English opera cannot be said to have produced an equal until Benjamin Britten.

The circumstances surrounding the first performance of *Dido and Aeneas* have been a hot topic for discussion, if not heated debate, for centuries. Suggested dates have ranged from 1677 to 1689 and the place of performance from a girls' boarding school to court. There is one surviving libretto from a performance at Josiah Priest's boarding school for "young gentlewomen," but this, as has been rightly argued, may not derive from the first performance. Further, it includes no date. A poem by Thomas Durfey entitled "Epilogue to the Opera of Dido and Aeneas, perform'd at Mr. Priest's Boarding School at Chelsey," offers some chronological evidence. It refers to the "turning times" of the Glorious Revolution of 1688 and was published in 1689.

Although Durfey's "Epilogue" makes it clear that a performance of Purcell's *Dido and Aeneas* must have taken place at Priest's school in 1689, it gives no indication of whether or not this was the premiere. It has been suggested that the opera might have been performed at court before appearing at the girls' school. Of all things, a letter from a merchant trader newly arrived in Aleppo may resolve all these issues. The writer asks for a harpsichord transcription of the overture in the masque *Harry* (i.e., Henry Purcell) "made for Preists Ball." His description of the work leaves little doubt that he is referring to *Dido and Aeneas*, and his departure from London means he must have heard the work no later than July 1688. Given the known dates of the musical "Balls" at Priest's school, the premiere of *Dido and Aeneas* probably occurred on November 30, 1687.

Nahum Tate, an Irish poet, provided a fine libretto. Basing it on his earlier play *Brutus of Alba* (1678), which told the story of Dido and Aeneas under different names, he altered the text from the decasyllabic blank verse (unrhymed ten-syllable lines) of spoken drama to tightly rhymed verse of shorter length, providing words that are strongly melodic and rhythmical on their own. He also compressed the action into a single 24-hour period, bringing the expansive scope of Virgil's epic poem of *The Aeneid* in line with Aristotle's unities of place, action, and time. Starting in early evening at the Palace as the Carthaginians prepare to host their Trojan guests, the opera moves to the Cave of the witches at night, on to the early morning hunt, and then to following entertainment in the Grove, where Aeneas is told he must leave "tonight." Confirming the chronology, he

worries about Dido's reaction to being forsaken after only "one night enjoy'd." As the sailors start to weigh anchor, the witches sing of the sun's "pale deluding beams," and a nightwatchman (Jack of the Lantern) leads the sailors to the ships. Dido rebuffs Aeneas's half-hearted offer to stay and sends him away. Unlike Virgil's Dido, who enjoys months of Aeneas's love and then rages and hurls curses at his departing ships before killing herself, Tate's Dido quietly expires in the arms of her lady-in-waiting Belinda a mere 24 hours after the start of the action.

Tate uses significant verbal imagery throughout the text to illustrate the reversals of the plot. "Fate" plays a large role. In the opening scenes, Aeneas and the Carthaginian court urge Dido to ignore fate, and Aeneas offers to "defy" fate, but in the second part of the opera the Second Woman tells of how "Actaeon met his fate," and Aeneas cries out, "How can so hard a fate be took?" In the end, it is Dido who begs, "Remember me! But ah! forget my fate." Tate conflates the image of "fire" and the metaphorical flames of passion to illustrate the tension between Aeneas's and the Sorceress's pull on Dido, but in particular, he leaves open whose "charms" are more dangerous to her: the alluring charms of Aeneas or the Sorceress's magical charms. Most poignantly, as the courtiers encourage Dido in the first scene, they sing, "Cupids strew your paths with flowers," which changes in the final chorus to "Cupids...scatter roses on her tomb."

The contrary forces of the text have suggested an interpretation of the opera as a battle between Dido's good self and, in the form of the Sorceress, her evil twin, an alter ego who refuses to allow her to accept happiness. "Great minds against themselves conspire," sing the courtiers. The roles of both Dido and the Sorceress are set for mezzo-soprano and both

women have two female attendants, whose parts match vocally as well. That is, Dido, Belinda, the Second Woman, and the courtiers are easily transformed into the Sorceress, the two inchanteresses, and the witches. This was surely not how it was performed in the 17th and 18th centuries. Except for the role of Aeneas, which might have been sung by Purcell himself, the other roles were probably spread out as far as possible among the young gentlewomen at Priest's school. Notes from the incorporation of the opera into a revival of Shakespeare's *Measure for Measure* in 1700 suggest a still different solution. In this professional production the role of the Sailor who tells the Trojans to weigh anchor was sung by the Sorceress and played by a tenor. Although the doubling of Dido and the Sorceress therefore has no historical precedent before the 20th century, the psychological intensity of the music can support it.

In Tate's libretto, Dido is never depicted as happy. In the first scene she describes herself as "press'd with torment." Her aria "Ah! Belinda" has her singing in broken and rhythmically jagged phrases against a flowing bass line that repeats over and over. Her struggle against these insistent bass repetitions continues for half the movement, but then she too takes up the bass motive as if in realization that she will succumb. Acknowledging her fate, she sings, "I languish till my grief is known." The Sorceress, in contrast, never languishes in repetition, but sings in forward-moving narrative. Her long monologue in Scene 2 is the first solo movement in the opera with full string accompaniment, giving her a magical aura as opposed to the humans who sing with harpsichord and continuo only. In Scene 5, when Dido reiterates the command of the Spirit that Aeneas must be "this night away," she adopts more of the Sorceress's narrative style. In her final lament, however, she

again is pitted against a repetitive bass that obsessively speaks her fate as it slides chromatically halfway down the scale before falling to a resolution. No matter how much Dido pushes her line upward away from the bass or avoids its resolution, her fate is decreed. When she and the bass finally reach the closing cadence together, she dies. In an achingly beautiful coda, the first violins move chromatically down the full scale from its highest point, a sublime transformation as her life is extinguished. As in the Sorceress's narrative, the string accompaniment takes the lament beyond the human frame.

The story of Dido's destruction is enlivened with music of astonishing variety. The courtiers sing at first in eager anticipation, but at the conclusion become elegiac. The witches plot and cackle in prickly dissonance, and the drunken sailors kiss their girls goodbye with a jaunty hornpipe. Only Aeneas, who is less than heroic in this telling, rises close to Dido's level of

emotion. In his monologue after agreeing to leave Carthage that night, he expresses anger and great sadness. It is particularly remarkable that his wordless vocalization on "ah" ("But ah! What language can I try") follows exactly the same melodic shape as that of Dido in her lament ("But ah! forget my fate").

Dido and Aeneas achieves its emotive power in spite of its diminutive size and apparent simplicity, but also, of course, because of those qualities. It entertains, but it moves us as well. For the school-girls, it may have taught. As Durfey wrote in the "Epilogue" to be spoken after the performance in 1689:

Great Providence has still more
bounteous been
To save us from these grand
deceivers, men.

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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 confidant, 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's destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido, 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's 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 this order, then wonders how to break the news to Dido. He is worried.

Scene 4. *The Ships*

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

Scene 5. *The Palace*

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

Libretto

Text: Nahum Tate

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 him too much.

BELINDA and SECOND WOMAN

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

CHORUS

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

Dance

(Aeneas enters with his train)

BELINDA

See, your royal guest appears;
How godlike is the form he bears!

AENEAS

When, royal fair, shall I be bless'd,
With cares of love and state distress'd?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!

Let Dido smile, and I'll defy

The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart

That's dreadful to a warrior's heart,

And she that wounds can only cure the
smart.

AENEAS

If not for mine, for empire's sake.

Some pity on your lover take;

Ah! make not in a hopeless fire

A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love—her eyes

Confess the flame her tongue denies.

CHORUS

To the hills and the vales,

To the rocks and the mountains,

To the musical groves, and the cool shady
fountains

Let the triumphs of love and of beauty be
shown.

Go revel ye Cupids, the day is your own.

The Triumphant Dance

SCENE 2

(The Cave. Enter Sorceress)

Prelude for the Witches

SORCERESS

Wayward sisters, you that fright

The lonely traveler by night,

Who like dismal ravens crying

Beat the windows of the dying,

Appear at my call, and share in the fame.

Of a mischief shall make all Carthage flame.

Appear! Appear! Appear! Appear!

(Enter Witches)

FIRST WITCH

Say, Beldame, what's thy will?

CHORUS

Harm's our delight and mischief all our
skill.

SORCERESS

The Queen of Carthage, whom we hate,

As we do all in prosperous 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 here 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 tushes [tusks] far exceeding
Those did Venus' huntsman tear.

DIDO

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

BELINDA

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

CHORUS

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

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

SPIRIT

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

AENEAS

Tonight?

SPIRIT

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

AENEAS

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

SCENE 4

(The Ships)

SAILOR

Come away, fellow sailors, your anchors
be weighing,

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

CHORUS

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

The Sailor's Dance

(Enter Sorceress and Witches)

SORCERESS

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

FIRST and SECOND WITCHES

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

SORCERESS

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

CHORUS

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

The Witches Dance

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

SCENE 5

(The Palace. Enter Dido, Belinda, and women)

DIDO

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

BELINDA

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

AENEAS

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

DIDO

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

AENEAS

By all that's good—

DIDO

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

AENEAS

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

DIDO

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

AENEAS

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

DIDO

Away, away!

AENEAS

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

DIDO

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

(Exit Aeneas)

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

CHORUS

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

DIDO

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

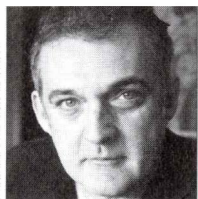
(Cupids appear in the clouds o'er her tomb)

CHORUS

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

FINIS

Meet the Artists



Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the Koleda Balkan Dance Ensemble, and later the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 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 this time were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Mr. Morris is also a ballet choreographer. He has created eight works for the San Francisco Ballet since 1994 and received commissions from many others. His work is in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. Recently named music director of the 2013 Ojai Music Festival, Mr. Morris is noted for his musicality and has conducted performances for the Mark Morris Dance Group since 2006. He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and the Royal Opera House–Covent Garden.

In 1991 Mr. Morris was named a fellow of the MacArthur Foundation. He has received 11 honorary doctorates to date. In 2006 he received the New York City Department of Cultural Affairs Mayor's Award for Arts and Culture and a WQXR Gramophone Special Recognition Award "for being an American ambassador for classical music at home and abroad." He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus and Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. He received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement in 2007, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society in 2010, and the Benjamin Franklin Laureate Prize for Creativity in 2012.

Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988 MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. Based in Brooklyn, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances, in Berkeley, California, and its Midwest home, the Krannert Center for the

Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax, Virginia.

MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company's many London seasons, it has garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and composer Zakir Hussain, Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the UK's *South Bank Show*, and PBS's *Live From Lincoln Center*. In September of 2001, the Mark Morris Dance Center opened in Brooklyn to provide a home for the company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit mmdg.org.

MMDG Music Ensemble

The MMDG Music Ensemble, formed in 1996, performs with MMDG throughout the season at home and on tour and has become integral to the company's creative life. The core group of accomplished musicians is supplemented by a large roster of regular guests, including cellist Yo-Yo Ma and pianist Emanuel Ax. While in Brooklyn,

members of the Ensemble continue to participate in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.

Trinity Choir

Trinity Choir is the premier ensemble of the music and arts program at Trinity Wall Street. Under the direction of Julian Wachner, the Choir leads the liturgical music at Trinity Church during Sunday services, performs in concerts throughout the year—highlighted by renowned presentations of Handel's *Messiah*—and has made world-class recordings for Naxos (*Haydn: The Complete Masses*, *Handel's Messiah*, and *Christmas from Trinity*) and Musica Omnia (*J.S. Bach: Complete Motets*, released in September 2011). It is both a beloved church choir, singing favorite Anglican hymns and historic sacred music, and one of New York City's most acclaimed professional vocal ensembles.

In March 2011 Trinity began Bach at One, a weekly cantata series at Trinity's own St. Paul's Chapel. Bach at One has quickly become a favorite destination each Monday in the Financial District for New Yorkers and visitors alike. Particularly well-versed in major compositions of the Baroque and Classical periods, the Choir's repertoire also includes Baltic choral music and works by Britten, Brahms, Howells, Pärt, and other contemporary composers, including several recent premieres of new music in weekly Sunday evening Compline services.

The Choir has appeared at the Metropolitan Museum of Art, the Cloisters, and the Tribeca Film Festival, which invited the Choir to perform Arvo Pärt's *Passio* in a mixed-media collaboration with Paolo Cherchi Usai's film of the same name. In March 2010, the Choir traveled to Moscow to perform Purcell's *Dido and Aeneas* with the Mark Morris Dance Group. Recent

successes include Handel's *Israel in Egypt* (Wachner's Trinity concert debut) and several performances as part of Trinity's shared observances of the tenth anniversary of the events of September 11th.

Julian Wachner

Born in Hollywood and raised in New York City, Julian Wachner (music director) is sought after as a conductor, composer, and keyboard artist. In his new position as the inaugural director of music and the arts at New York's historic Trinity Wall Street, Mr. Wachner serves as principal conductor of the Trinity Choir, the Trinity Baroque Orchestra, and NOVUS NY, in addition to overseeing Trinity's numerous and varied concert offerings, museum expositions, dance and theater performances, poetry and literary readings, and educational and outreach initiatives in lower Manhattan and Brooklyn. His appointment complements his existing roles as music director of the Kennedy Center's Grammy Award-winning Washington Chorus and as principal conductor of Opera McGill in Montreal. A Baroque specialist, he was the founding music director of the Boston Bach Ensemble and the Bach-Académie de Montréal, besides serving as artistic director of international Bach festivals in both Boston and Montreal.

Robert Bordo

Robert Bordo (scenic design) was born in Montreal and has lived in New York since 1972. His first New York solo show was held at the Brooke Alexander Gallery in 1987. His most recent solo show, *Robert Bordo: Another Day*, was held in September and October 2005 at Alexander and Bonin Gallery in New York. His collaborations with Mark Morris include sets for *Dido and Aeneas*, *Paukenschlag*, *Stabat Mater*, and *The Death of Socrates*.

Christine Van Loon

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

James F. Ingalls

James F. Ingalls's (lighting design) designs for Mark Morris include *Romeo & Juliet*, *On Motifs of Shakespeare*, *Mozart Dances*, *L'Allegro, il Penseroso ed il Moderato*, and *The Hard Nut* (Mark Morris Dance Group); *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Joyride*, *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House-Covent Garden and New York City Opera); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Dance Project tour. Additional work in dance includes *Split Sides* and *Fluid Canvas* for the Merce Cunningham Dance Company, *Brief Encounters* for the Paul Taylor Dance Company, and *Bitter Suite* for Jorma Elo at Hubbard Street Dance Chicago. He often collaborates with Melanie Rios Glaser and the Wooden Floor dancers in Santa Ana, California.

Matthew Rose

Matthew Rose (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his bachelor of fine arts degree in dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993–96, and in 1997 began working

with Mark Morris Dance Group. After several years of performing full-time with the group, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.

Chelsea Lynn Acree

Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her bachelor of fine arts degree in dance from Purchase College-SUNY in 2005 she has had the opportunity to work with a variety of artists, including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on faculty at the School at the Mark Morris Dance Center, where she teaches kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

Samuel Black

Samuel Black is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his bachelor of fine arts degree in dance from Purchase College-SUNY, and also studied at the Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD® (Parkinson's Disease). He first appeared with MMDG in 2005 and became a company member in 2007.

Rita Donahue

Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, receiving a bachelor of arts degree in English and a bachelor of fine arts in dance. She danced with bopi's black

sheep/dances by kraig patterson and joined MMDG in 2003.

Domingo Estrada Jr.

Domingo Estrada Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Mr. Estrada earned his bachelor of fine arts degree in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival, where he performed *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009.

Lesley Garrison

Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and at Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a bachelor of fine arts degree from Purchase College-SUNY, where she received the Modern Dance Faculty Award. She has performed with the Erica Essner Performance Co-Op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Ms. Garrison teaches at the School at the Mark Morris Dance Center and for the Dance for PD® program.

Lauren Grant

Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in more than 40 of Mark Morris's works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant

has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a bachelor of fine arts degree from New York University's Tisch School of the Arts. Ms. Grant is on faculty at the School at the Mark Morris Dance Center and also teaches dance internationally.

Brian Lawson

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamse Dansacademie in the Netherlands and graduated summa cum laude in 2010 from Purchase College-SUNY, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has performed with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011.

Aaron Loux

Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a modern dance company for youth. He began his classical training at the Cornish College Preparatory Dance Program and received his bachelor of fine arts degree from The Juilliard School in 2009. He danced at the Metropolitan Opera and with ARC Dance Company before joining MMDG in 2010.

Laurel Lynch

Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Ms.

Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.

Stacy Martorana

Stacy Martorana began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts with a bachelor of fine arts degree in contemporary dance. Since then, she has danced for the Amy Marshall Dance Company, Neta Dance Company, Helen Simoneau Danse, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. She was a member of the Merce Cunningham Dance Company's Repertory Understudy Group from 2009 to 2011. She joined MMDG as an apprentice in January 2012.

Dallas McMurray

Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a bachelor of fine arts degree in dance from the California Institute of the Arts. Mr. McMurray performed with the Limón Dance Company in addition to performing works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray danced with MMDG as an apprentice in 2006 and became a company member in 2007.

Amber Star Merkens

Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her bachelor of fine arts degree from The Juilliard School and went on to dance with the Limón Dance Company. In 2001 she received a Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center,

and worked as a freelance photographer for MMDG, Silk Road Project, and Brooklyn Rider string quartet, among others.

Maile Okamura

Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura has been dancing with MMDG since 1998. She has also worked with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

Spencer Ramirez

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008 he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioille. Mr. Ramirez joined MMDG as an apprentice in 2010 and became a company member in July 2011.

William Smith III

William Smith III grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Mr. Smith graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's own piece, *3-Way Stop*, was

selected to open the 2006 American College Dance Festival Association Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *Cats*, and Dream Curry in *Oklahoma!*. He danced with Parsons Dance from 2007–10. He became an MMDG company member in 2010.

Noah Vinson

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

Jenn Weddel

Jenn Weddel received her early training from Boulder Ballet Company, near where she grew up in Longmont, Colorado. She holds a bachelor of fine arts degree from Southern Methodist University and also studied at Boston Conservatory, the University of Colorado, and the Laban Dance Centre in London. Since moving to New York in 2001, Ms. Weddel has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencel Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers, including Alan Danielson and Ella Ben-Aharon. Ms. Weddel joined MMDG as an apprentice in 2006 and became a company member in 2007.

Michelle Yard

Michelle Yard was born in Brooklyn. She began her professional dance training at the New York City High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Center. She graduated

with a bachelor of fine arts degree from New York University's Tisch School of the Arts. She teaches Pilates as well as master classes for MMDG's residency programs. Ms. Yard joined MMDG in 1997.

Stephanie Blythe

Stephanie Blythe (mezzo-soprano) is one of the most highly respected and critically acclaimed artists of her generation. She has sung in many of the renowned opera houses in the U.S. and Europe, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House-Covent Garden, and the Paris National Opera. She has sung the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *L'italiana in Algeri*, *La Grande-Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare in Egitto*; Fricka in both *Das Rheingold* and *Die Walküre*; Waltraute in *Götterdämmerung*; and Baba the Turk in *The Rake's Progress*. She starred in the Metropolitan Opera's live HD broadcasts of *Orfeo ed Euridice* and *Il trittico*.

In concert Ms. Blythe has appeared with many of the world's finest orchestras, including the New York and Los Angeles Philharmonics, Boston and Chicago Symphony Orchestras, San Francisco Symphony, Philadelphia and Hallé Orchestras, Orchestra of the Age of Enlightenment, and the Royal Concertgebouw Orchestra. She has appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms.

Ms. Blythe's recordings of works by Mahler, Brahms, and Wagner, as well as arias by Handel and Bach, are available on the Virgin Classics label. This past season she returned to the Metropolitan Opera for *Rodelinda*, *Aida*, and the complete Ring Cycle. This summer she visits the Ravinia Festival, and then returns to the

Metropolitan Opera for a new production of *Un ballo in maschera* and a U.S. tour of her highly acclaimed program, *We'll Meet Again: The Songs of Kate Smith*. Ms. Blythe was named *Musical America's* Vocalist of the Year in 2009. Her other awards include the 2007 Opera News Award and the 1999 Richard Tucker Award.

Joshua Jeremiah

Grammy nominee for Best Opera Recording of 2010 in the title role of John Musto's *Volpone*, Joshua Jeremiah (baritone) holds degrees from Shenandoah Conservatory and the University of Cincinnati College-Conservatory of Music. He advanced his career through young artist programs with the Glimmerglass Festival, Seattle Opera, Cincinnati Opera, and Wolf Trap. Career highlights include acting as soloist with the New York Festival of Song under Steven Blier, Athanaël in *Thaïs* with the Opera Company of Middlebury, his Jazz at Lincoln Center debut with Rufus Wainwright, Captain Lutte in Noël Coward's *Bitter Sweet*, Billy Bigelow in *Carousel* with the Carnegie Visual and Performing Arts Center, Junior (cover) in Bernstein's *A Quiet Place*, Guglielmo (cover) in *Così fan tutte* for New York City Opera's VOX series, and Young Man in *The Last Romance*. Other highlights include stage debuts with the Old Globe Theatre and San Jose Repertory Theatre, Alidoro in *La Cenerentola* with Glimmerglass Opera, Harlequin in *Ariadne auf Naxos*, Silvio in *Pagliacci* with Spokane Opera, and Guglielmo in *Così fan tutte* with the Cincinnati Chamber Orchestra. His concert appearances have included the Cincinnati Symphony Orchestra, Little Orchestra Society of New York, Yakima Symphony Orchestra, and Cincinnati Baroque Ensemble. *Dido and Aeneas* marks his debut with MMDG and the Mostly Mozart Festival.

Clarissa Lyons

California native Clarissa Lyons (soprano) holds degrees from the University of California Berkeley, the Manhattan School of Music, and Bard College, where she studied under the tutelage of Dawn Upshaw and Patricia Misslin. She is the recipient of SongFest's Marc and Eva Stern Fellowship, Tanglewood's Thelma Fisher Fellowship, and the 2011 Henry and Maria Holt Memorial Scholarship. Performance highlights include recitals with Dawn Upshaw, Stephanie Blythe, Martin Katz, and Graham Johnson, as well as with Susan Graham and the Boston Symphony Orchestra, and Rod Gilfry with the San Francisco Choral Society. She returns to Tanglewood for the 2012 season.

Yulia Van Doren

Russian-American Yulia Van Doren (soprano) is increasingly sought after for her ability to tackle the most demanding and varied repertoire. In recent seasons, she made her Los Angeles Philharmonic debut in Shostakovich's *Orango*, sang St. Teresa in Virgil Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group, performed Nielsen's Symphony No. 3 with the American Symphony Orchestra at the Bard Music Festival, and sang Handel's *Messiah* with the Houston Symphony and Bach's B-minor Mass with Music of the Baroque. In the 2012–13 season she will travel to the Netherlands for Handel's *Alexander's Feast* and *Acis and Galatea* and to Walt Disney Concert Hall to perform Brahms's *German Requiem* with the Los Angeles Master Chorale. She will also debut with the Baltimore and Toronto Symphony Orchestras (*Messiah*), Milwaukee Symphony Orchestra (Handel and Pergolesi), Nashville Symphony (Mendelssohn's *Elijah*), and Pasadena Symphony (Mahler's Symphony No. 4). Ms. Van Doren earned a bachelor's degree at New England Conservatory and a

master's degree from Bard College. She is a recipient of numerous scholarships, including the Soros Fellowship for New Americans and a Frank Huntington Beebe Grant for advanced European study. She was also a winner of Astral Artists' 2009 National Auditions.

Stephen Sands

Stephen Sands (tenor) is highly sought after as both soloist and ensemble member by some of the most prestigious institutions and conductors in the United States. He holds a degree from Westminster Choir College, where he was a member of the Westminster Choir under the direction of Joseph Flummerfelt. He is a founding member and executive director of the award-winning Antioch Chamber Ensemble. His extensive discography includes *The Passing of the Year* for MSR Classics with the Antioch Chamber Ensemble and a CD of Bach motets and the complete Haydn masses with Trinity Choir. Upcoming releases include *Israel and Egypt* with Trinity Choir and a CD of Mannerist motets of the Renaissance with Pomerium. In addition to a successful career as a musician, Mr. Sands is also a highly respected choral director and music educator. He has taught choral music in the Somerset Hills School District since 1998 and has been the youth choir director at St. Luke's Episcopal Church in Gladstone, New Jersey, since 2003. He is also the founder and artistic director of music of the Somerset Hills Community Chorus, which celebrates its third season in 2012–13.

Mostly Mozart Festival

Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called Midsummer Serenades: A Mozart Festival, its first two seasons were devoted exclusively to the music of Mozart.

Now a New York institution, Mostly Mozart continues to broaden its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and acclaimed soloists, as well as opera productions, dance, film, late-night performances, and visual art installations. Contemporary music has become an essential part of the Festival, embodied in annual artists-in-residence including Osvaldo Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the Festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the White Light and Mostly Mozart Festivals. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its other resident organizations.

MMDG Music Ensemble

Violin I

Robert Mealy,
Concertmaster
Owen Dalby
Claire Jolivet
Abigail Karr
Marika Holmqvist

Violin II

Johanna Novum,
Principal
Theresa Salomon
Alexander Woods
Amelia Roosevelt

Viola

Jessica Troy, *Principal*
Daniel Lee
Daniel Eiyar

Cello

Phoebe Carrai, *Principal*
Ezra Seltzer
Allen Whear

Bass

Anne Trout

Theorbo

Daniel Swenberg

Harpsichord

Colin Fowler

Trinity Choir

Julian Wachner, *Director of Music and the Arts*

Thomas McCargar, *Choral Contractor*

Soprano

Jolle Greenleaf
Linda Jones
Molly Quinn
Melanie Russell

Alto

Melissa Attebury
Luthien Brackett
Eric Brenner
Melissa Hughes

Tenor

Matthew Hensrud
Timothy Hodges
Stephen Sands
Geoffrey Silver

Bass

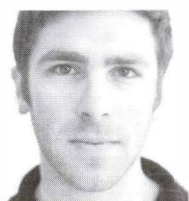
Adam Alexander
Steven Hrycelak
Thomas McCargar
Jonathan Woody

MMDG and the Mostly Mozart Festival

These performances mark the tenth appearance of the Mark Morris Dance Group at the Mostly Mozart Festival. Since 1996, MMDG has been committed to featuring live music in every performance on its national and international touring schedule. MMDG is delighted to bring together dance and music under the auspices of such an acclaimed and prestigious festival. The Dance Group gratefully acknowledges the steadfast support of Lincoln Center and the Mostly Mozart Festival staff for making this successful collaboration possible year after year.



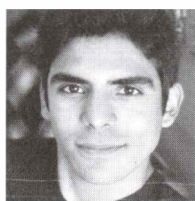
Chelsea Lynn
Acree



Samuel Black



Rita Donahue



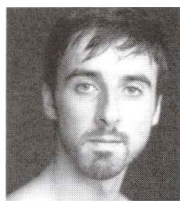
Domingo
Estrada Jr.



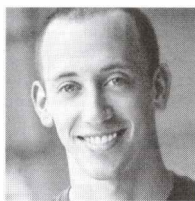
Lesley Garrison



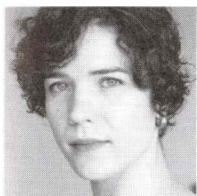
Lauren Grant



Brian Lawson



Aaron Loux



Laurel Lynch



Stacy Martorana



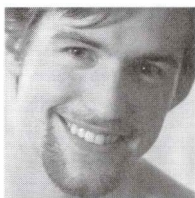
Dallas
McMurray



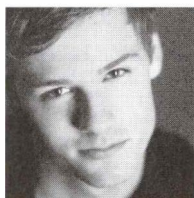
Amber Star
Merkens



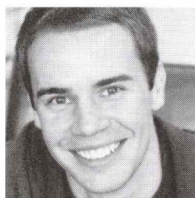
Maile Okamura



Spencer Ramirez



William Smith III



Noah Vinson



Jenn Weddel



Michelle Yard

Mostly Mozart Festival

Mark Morris Dance Group Staff

Mark Morris, *Artistic Director*

Nancy Umanoff, *Executive Director*

Production

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Matthew Rose, *Rehearsal Director*

Nick Kolin, *Lighting Supervisor*

Stephanie Sleeper, *Costume Coordinator*

Ken Hypes, *Sound Supervisor*

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Moss Allen, *Digital Content Manager*

Rebecca Cash, *Development Assistant*

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Sydney Liggett, *School Administrator*

Eva Nichols, *Outreach Director*

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Maria Portman Kelly, *Dance for PD[®] Program Assistant*

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Jackie Busch, *Operations Coordinator and Community Liaison*

Elise Gaugert, *Front Desk Manager*

Charles Gushue and Abby West, *Assistant Front Desk Managers*

Bruce Lazarus, *Music Coordinator*

Jose Fuentes, Jamel Moore, Orlando Rivera, and Diana Velazquez, *Maintenance*

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William Murray (Better Attitude, Inc.), *Media and General Consultation Services*

Mark Selinger (McDermott, Will & Emery), *Legal Counsel*

O'Connor Davies Munns & Dobbins, LLP, *Accountant*

David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery), *Orthopaedist*

Marshall Hagins, PT, PhD, *Physical Therapist*

Jeffrey Cohen, *Hilot Therapist*

Thanks to Maxine Morris.

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

Mostly Mozart Festival

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Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Lisa Takemoto, *Production Manager*

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Charles Cermele, *Producer, Contemporary Programming*

Kate Monaghan, *Associate Director, Programming*

Jill Sternheimer, *Associate Producer, Public Programming*

Mauricio Lomelin, *Associate Producer, Contemporary Programming*

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Regina Grande, *Assistant to the Artistic Director*

Julia Lin, *Programming Associate*

Ann Crews Melton, *House Program Coordinator*

Andrea Chan, *House Program Intern*; Miriam Engel, *Theatrical Production Intern*;

Marjel O'Connell, *Production Intern*; Blair Sordetto, *Ticketing Intern*

For the Mostly Mozart Festival

Jody Elff, *Birdsong Soundscape*

Program Annotators:

Christopher H. Gibbs, Ellen T. Harris, Peter A. Hoyt, Kathryn L. Libin, Paul Schiavo, David Wright

For *Dido and Aeneas*

Andrew Hill, *Production Electrician*

Jessica Barrios, *Wardrobe*

Cindy Bagby, *Wardrobe*



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