

# Tanglewood

SEIJI OZAWA HALL

JULY 31-AUGUST 25, 2013



2013  
**Tanglewood**



Wednesday, July 31, 7:30pm  
Thursday, August 1, 7:30pm  
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP  
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

BENJAMIN BRITTEN (1913-1976)  
"Curlew River"  
A Parable for Church Performance  
Libretto by William Plomer, based on the medieval Japanese Nô play  
"Sumidagawa" of Juro Motomasa

Performances marking the centennial of Benjamin Britten's birth

FELLOWS OF THE TANGLEWOOD MUSIC CENTER  
MARK MORRIS, director  
ALLEN MOYER, set and costume design

**For program details about "Curlew River," turn to page 4.**

and

HENRY PURCELL (c.1659-1695)  
"Dido and Aeneas"  
Libretto by Nahum Tate

MARK MORRIS DANCE GROUP  
FELLOWS OF THE TANGLEWOOD MUSIC CENTER  
MARK MORRIS, choreographer  
STEFAN ASBURY, conductor  
ROBERT BORDO, set design  
CHRISTINE VAN LOON, costume design  
JAMES F. INGALLS, lighting design

**For program details about "Dido and Aeneas," turn to page 10.**

With the support of the Britten-Pears Foundation



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Opera activities at Tanglewood are supported by a grant from the  
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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

## "CURLEW RIVER"

A Parable for Church Performance

*Music:* Benjamin Britten (1913-1976)

*Libretto:* William Plomer, based on the medieval Japanese Nô play "Sumidagawa" of Juro Motomasa (1395-1431)

*Direction:* Mark Morris

*Set and Costume Design:* Allen Moyer

### Characters

### Singers

MADWOMAN .....	ISAAH BELL
FERRYMAN .....	EDWARD NELSON
LEADER OF THE PILGRIMS/ABBOT .....	NATHAN WYATT
TRAVELLER .....	DAVID TINERVA
SPIRIT OF THE BOY/ACOLYTE .....	DANIEL MOODY

### CHORUS OF PILGRIMS

ANDREW FUCHS	ERIK KROHG
JAMES BARBATO	CONOR McDONALD
JOHN BUFFETT	DAVID MENZIES
STEVEN EDDY	CAIRAN RYAN

MARY FERRILLO, viola

NATE PAER, double bass

MATTHEW ROITSTEIN, flute/piccolo

JACLYN RAINEY, horn

JAMES RITCHIE, percussion

ANNABELLE TAUBL, harp

CHRISTINA LALOG, organ

**A synopsis of the plot is on page 9.**

Linda Hall and Howard Watkins, vocal coaches

Christina Lalog and Yu Gyung Kim, rehearsal pianists

Teri Weksler, Assistant to Mark Morris

Anne Dechene, Stage Manager

Siti Roxner



## Celebrating the Britten Centennial

Benjamin Britten's hundredth birthday will fall on November 22 of this year. He always regarded his birthday as an auspicious date since it is also St. Cecilia's Day, dedicated to the patron saint of music, a day celebrated in a great series of Odes by



Henry Purcell, the English composer with whom Britten always felt a special affinity. The centennial allows us to look back at his achievement and be reminded once again how immensely varied and enduring his music can be.

Although the future may well wish to jettison our choices, we are well placed in 2013 to assess the standing of major 20th-century composers. The period following World War II was particularly critical since a collective madness seized the new generation in the belief that strict abstract procedures derived from Webern held the key to the future, with the inevitable result that audiences developed a nervous reaction in the face of contemporary music. It was not easy for any composer to stand out from the crowd or to win converts to new works. Stravinsky had already proved his supremacy many times over, but the next generation had to seek their own solutions to their own very different constraints. Messiaen, Shostakovich, and Britten emerged as figures of heroic standing; all three were musicians of genius who left a large body of works which we perform and enjoy with profound and lasting satisfaction.

Britten's first opera, *Peter Grimes*, first performed in London in June 1945, laid to rest the pre-war notion, widely held, that he was merely very clever. This is now one of the few 20th-century operas that belong firmly to the repertoire of the world's opera houses, and the series of operas that followed, all very different one from another, are regularly staged. In the 1950s he had passionate admirers who formed something of a cult around the Aldeburgh Festival, held every year since 1948 in Britten's home town. The cult gradually metamorphosed into a worldwide recognition that each year's new offerings were likely to be major events, as indeed they were. Britten's music not only carries a powerful message, usually concerning the exploitation and vulnerability of weaker souls, it also displays an exceptional versatility. Writing for children or amateurs, he produced such effective pieces as the *Hymn to St. Cecilia* and *Noye's Fludde*; his chamber music includes three string quartets and a series of works for Rostropovich (definitely not for amateurs). Of his works for orchestra the *Sinfonia da Requiem* and the *Young Person's Guide to the Orchestra* never fail to impress. His feeling for the English language is marvelously illustrated in a long series of song cycles and folksong arrangements. Then there are choral works, ballets, and operas too—all ready for performance and all repaying our curiosity and our admiration.

## "Curlew River"

*Benjamin Britten was born in Lowestoft, on the east coast of England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed "Curlew River" between January and April 1964, mostly in Venice. It was first performed in Orford Church, Suffolk, as part of the Aldeburgh Festival, on June 13, 1964. The first performance in America was given at the Caramoor Festival near Katonah, New York, on June 26, 1966.*

Dictionaries of opera all have an entry "Curlew River," but it is not really an opera. Britten called it a "parable," along with its two successors *The Burning Fiery Furnace* and *The Prodigal Son*. Designed for performance in church and not in the theater, these three works fall in the sequence of Britten's operas between *A Midsummer Night's Dream* and *Owen Wingrave*, and belong to an important phase in his life when he was re-thinking the issues of music theater and, more broadly, the direction of his

style. All three are presented in a Christian context, and although the two later works are based on biblical stories, the origin of *Curlew River* lies far from the Christian tradition in which Britten was brought up.

In the winter of 1955-56, Britten and Peter Pears went on a long concert tour to the Far East. In February they visited Japan for the first time. Britten's friend William Plomer, who had written the libretto of *Gloriana* in 1952 and who had lived in Japan before the war, urged them to see a Nô play. Within three days of their arrival they went to see the 15th-century play *Sumidagawa* by Juro Motomasa. With no scenery, very few characters, and the strange noises that emerged from the seated chorus and from the flute and two drums, they were both at first suppressing giggles. But soon Britten found himself transfixed by the solemnity and the dramatic power of the action, even though he could not understand a word. They went to see it a second time a week later, and returned to Aldeburgh with the beginning of a plan.

As usual with Britten, the gestation of his own *Sumidagawa* was long and slow. Plomer was keen to write the libretto, but the composer had a full schedule of commissions and tours ahead. When he needed a new opera with which to open the new theatre at the Aldeburgh Festival in 1960, a Japanese drama clearly would not do, whereas the masterly *A Midsummer Night's Dream* was perfectly judged for the occasion. What forced the Nô idea from the back of his mind to the front was the decision to present it as if it were being played in an English monastery and to translate it completely into a Christian setting. This would explain an all-male cast, even in the central role of the Madwoman. The Fenlands, where the action is set and where the Curlew River flows, is the low-lying part of East Anglia (Britten's homeland) which was once swampy and difficult to traverse.

He finally embarked on the composition in January 1964, taking an apartment in the Palazzo Mocenigo in Venice for the purpose. In the church of San Giorgio

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MUSIC AND THE ARTS | Julian Wachner, director

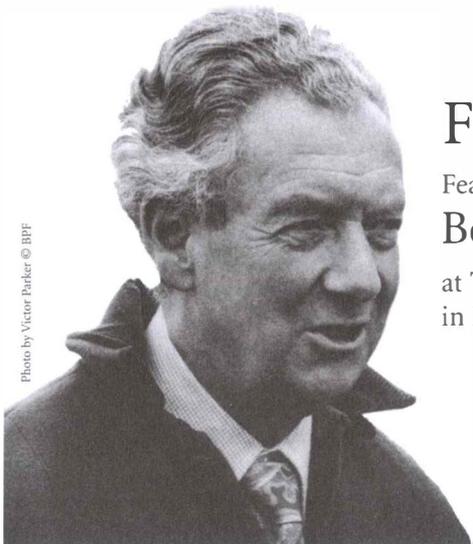


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Maggiore he heard plainchant being sung and was impressed by the solemn ritual of unfolding robes from a linen chest, an action that he incorporated into the opening scene of the new work. Composing was “hellishly hard to start with,” he wrote, but he soon made good progress and by April 2 it was finished. The first performance took place in Orford Church on June 13, 1964, as part of the Aldeburgh Festival. Rehearsals had been stressful because of the unusual layout of the work. Everyone was nervous “in case somebody started giggling at Peter dressed up as a woman,” but nobody did; indeed, the audience was profoundly moved. Unless they had been to Japan, they had never experienced anything like it. The performance was later repeated in Southwark Cathedral in London, and the original cast and musicians made a recording the following summer. The two other church parables, *The Burning Fiery Furnace* and *The Prodigal Son*, followed in 1966 and 1968 respectively.

In searching for a way to present the drama without making it a Japanese pastiche, Britten and Plomer had settled on a plan of an all-male body of singers—monks in medieval England—who enact the drama of the Madwoman and the Ferryman accompanied by a group of seven instrumentalists. The flute and drums were derived from Japanese instruments, but the horn, viola, double bass, harp, and organ constitute a very unusual group, all used as individual color and line without much attempt to blend or combine them as an ensemble. Britten’s style became markedly thinner and more linear in the early 1960s, as for example in the *Cello Symphony* composed for Rostropovich in 1963, and *Curlew River* took this process further by relying very largely on heterophony—the technique of allowing different voices or instruments to offer the same line independently and at different speeds. The effect is often that of singers out of sync, or straying from the beat. Everything is linear and horizontal; vertical issues (harmony) are secondary. There is no conductor, so there is no beat, but Britten usually has these moments resolved so that the voices at least end their phrases together. Britten described the tempo as a “kind of controlled floating.”

The melodic lines are often reminiscent of, indeed derived from, plainchant, and we hear the chant “Te lucis ante terminum” at the beginning and end as the monks process in and then finally out. They also sing “Custodes hominum psallimus” in the scene by the tomb. This gives a clear Christian aura to the representation. The flute and drums are mostly associated with the Madwoman, the flute also representing birds; and the Abbot and monks who are not playing roles participate as commentary, often in independent music. The organ’s role is to provide high clusters of dissonant notes similar to the effect of the Japanese shô, a type of mouth organ that Britten

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heard in Tokyo. The Ferryman introduces himself to a forceful entry from the horn, and the Traveller is supported at his first appearance by double bass and harp. Britten's genius for simple but effective suggestion is heard when the ferry casts off from the shore and a series of glissandi, up and down, conveys the travelers across the river.

Sometimes we are reminded of traditional opera, as for example when everyone insists that the Madwoman entertain them with her singing in order to allow her to board the boat, or when they all realize that the boy was her child. It requires fine singing and acting, but not of a kind one might expect in Verdi. As in Stravinsky's *Oedipus Rex*, the action is told at one remove, as though in a mirror, yet it is nonetheless powerful for that. It requires the attention not just of our ears, our eyes, and our minds; our faith and our conscience are both called upon to participate too.

HUGH MACDONALD

Hugh Macdonald, Avis Blewitt Professor Emeritus of Music at Washington University in St. Louis, writes extensively on music from Mozart to Shostakovich and is a frequent contributor to the BSO program book.

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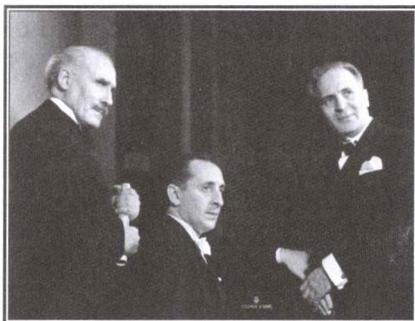


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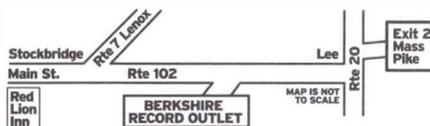


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## Synopsis

The scene is set in a church by a Fenland river in early medieval times. A group of monks, acolytes, and lay brethren process in with their Abbot, intoning the plainchant "Te lucis ante terminum." The lay brothers go to their instruments and the Abbot announces the performance of a mystery showing how a sign of God's grace was given.

The monks who are to play the Madwoman, the Traveller, and the Ferryman are ceremonially costumed. The Madwoman and the Traveller leave the acting area. The Ferryman, whose duty it is to ferry pilgrims across the Curlew River, steps forward. Today is the day when they come to visit a grave on the other bank which is revered as a shrine. There was a burial there a year ago, and the folk believe it can heal the sick.

The Traveller approaches. He has been long on the road and he begs for a place on the ferry, which the Ferryman grants. The Madwoman's cries are heard in the distance as she sings about curlews, lambs, and crows. When she appears, her confused singing includes the mention of her child, and the pilgrims listen to her in amazement. She tells how her son was seized by a stranger, and how she has lost her mind in despair. She begs to get into the boat, but the Ferryman refuses, alarmed by her strange story. Eventually the Traveller, the Abbot, and the pilgrims persuade the Ferryman to allow her on board, and a sail is hoisted.

As the ferry crosses to the other bank, the Ferryman tells how a year before a Heathen man came and left behind a boy who had been ill-treated and was very weak. The boy was able to say he had been stolen from his mother before dying with a prayer on his lips. He was buried nearby.

The ferry has reached the bank and the sail is lowered. All go ashore to visit the boy's tomb except the Madwoman. The Ferryman impatiently tells the Madwoman to be on her way, until her questions reveal that she is his mother and this was the boy she lost. She leads the lamentation, in which all join, her prayers mingling with images of birds and flight. A child's voice is heard and the Spirit of the Child appears above the tomb. He blesses his mother with the promise that they will meet in Heaven.

The Madwoman, the Ferryman, and the Traveller resume their monks' habits and all recess chanting the "Te lucis."

HUGH MACDONALD



## Artists

**For biographies of the TMC Vocal Fellows appearing in this performance, please see the handout that also includes the texts of "Curlew River" and "Dido and Aeneas."**



## MARK MORRIS DANCE GROUP

CHELSEA LYNN ACREE • SAM BLACK • RITA DONAHUE  
BENJAMIN FREEMAN\* • LESLEY GARRISON • LAUREN GRANT  
BRIAN LAWSON • AARON LOUX • LAUREL LYNCH • STACY MARTORANA  
DALLAS McMURRAY • MAILE OKAMURA • SPENCER RAMIREZ  
BRANDON RANDOLPH\* • BILLY SMITH • NOAH VINSON  
NICHOLAS WAGNER\* • JENN WEDDEL • MICHELLE YARD

\*Apprentice

*Artistic Director*

**MARK MORRIS**

*Executive Director*

**NANCY UMANOFF**

with

**VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER**

and the

**TANGLEWOOD MUSIC CENTER ORCHESTRA**

**STEFAN ASBURY**, conductor

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

Major support for the Mark Morris Dance Group is provided by American Express, Bloomberg Philanthropies, The Booth Ferris Foundation, William Randolph Hearst Foundation, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, PARC Foundation, Poss Family 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 is supported in part by Friends of MMDG and public funds from New York City Department of Cultural Affairs, New York State Council on the Arts, and National Endowment for the Arts.

## "DIDO AND AENEAS"

*Music:* Henry Purcell (1689)

*Libretto:* Nahum Tate

*Choreography:* Mark Morris

*Set Design:* Robert Bordo

*Costume Design:* Christine Van Loon

*Lighting Design:* James F. Ingalls

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

### Characters

(In order of vocal  
appearance)

BELINDA  
DIDO  
SECOND WOMAN  
AENEAS  
SORCERESS  
FIRST WITCH  
SECOND WITCH  
SAILOR  
SPIRIT (MERCURY)

### Dancers

MAILE OKAMURA  
LAUREL LYNCH  
RITA DONAHUE  
SPENCER RAMIREZ  
LAUREL LYNCH  
NOAH VINSON  
DALLAS MCMURRAY  
LAUREN GRANT

### Singers

(Vocal Fellows of the  
Tanglewood Music Center)

MARIE MARQUIS  
SAMANTHA MALK  
KRISTINA BACHRACH  
STEVEN EDDY  
SAMANTHA MALK  
JESSICA ASZODI  
KATHERINE MAYSEK  
ANDREW FUCHS  
DANIEL MOODY

### Courtiers, Witches, Spirits, Sailors, and Conscience (Dancers)

CHELSEA LYNN ACREE, SAM BLACK, RITA DONAHUE, LAUREN GRANT,  
AARON LOUX, DALLAS MCMURRAY, MAILE OKAMURA, NOAH VINSON,  
JENN WEDDEL, MICHELLE YARD

### Chorus (Vocal Fellows of the Tanglewood Music Center)

JESSICA ASZODI, KRISTINA BACHRACH, YUNGEE RHIE, sopranos  
TAMMY COIL, KATHERINE MAYSEK, mezzo-sopranos  
ANDREW FUCHS, JEFFREY ML HILL, DAVID MENZIES, tenors  
DANIEL MOODY, countertenor  
JOHN BUFFETT, ERIK KROHG, CAIRAN RYAN, baritones

TANGLEWOOD MUSIC CENTER ORCHESTRA

STEFAN ASBURY, conductor

## 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.

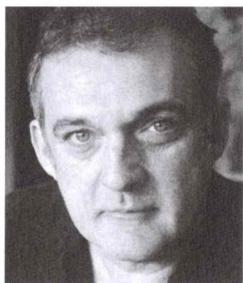
### Scene 5. The Palace

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.



## Artists

**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 companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created eighteen ballets since 1986 and his work is in the repertory of companies worldwide, including San Francisco Ballet, American Ballet Theater, and Houston Ballet. Noted for musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of



the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. In recent years he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012) and Cal Performances Award of Distinction in the Performing Arts (2013). Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and around the world, 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 Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. The company made its debut at the Mostly Mozart Festival in 2002 and tonight marks its eleventh year at the Tanglewood Music Festival, where it has performed annually since 2003. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the MMDG Music Ensemble was formed in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio the Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling*

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*Down Stairs*, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. While on tour the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.



Chief Conductor of the Noord Nederlands Orkest, **STEFAN ASBURY** is a regular guest with many of the leading orchestras worldwide. Recent and current highlights include performances with the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, and Tokyo Symphony Orchestra. Previous seasons have included guest engagements with the London Symphony, Los Angeles Philharmonic, RAI Turin, Seattle Symphony, Dresdner Philharmonie, Seoul Philharmonic, West Australian Symphony Orchestra, and the Orchestra of St Luke's. He enjoys frequent collaborations with the Basel Sinfonietta, WDR Sinfonieorchester, hr-Sinfonieorchester, NDR Sinfonieorchester, and ORF Radio-Symphonieorchester Wien. Mr. Asbury is also a regular guest conductor at such festivals as Automne en Normandie, Wien Modern, Wiener Festwochen, Munich Biennale, the Salzburger Festspiele, and La Biennale di Venezia. He has served on the faculty of the Tanglewood Music Center since 1995 and since 2005 has held the Sana H. and Hasib J. Sabbagh Master Teacher Chair on the TMC conducting faculty. From 1999 to 2005 he was Associate Director of New Music Activities. In addition to his regular summer teaching, he has given conducting master classes at institutions such as the Hochschule der Künste (Zurich), Venice Conservatory, and Tokyo Wonder Site, and his master classes are featured in the Boston Symphony Orchestra's *Inside the TMC*. Recent opera productions included conducting John Adams's *A Flowering Tree* for the Perth International Arts Festival, Wolfgang Rihm's *Jakob Lenz* for the Wiener Festwochen, Britten's *Owen Wingrave* with the Tapiola Sinfonietta, the world premiere of Van Vlijmen's *Thyeste* with Théâtre Royal de La Monnaie and the Nationale Reisopera, Johannes Maria Staud's *Berenice* at the Munich Biennale, and Britten's *A Midsummer Night's Dream* in Karlsruhe. He has collaborated with the Mark Morris Dance Group in their production and tour of Prokofiev's *Romeo and Juliet*; performances took place at Lincoln Center and at the Barbican, among other venues. He collaborated with MMDG again on *Four Saints in Three Acts* at the Brooklyn Academy of Music. Stefan Asbury has particularly strong relationships with many living composers, including Oliver Knussen, Steve Reich, Wolfgang Rihm, Unsuk Chin, and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Musikfabrik, and the London Sinfonietta. He was music director of the Remix Ensemble Casa da Musica Porto from 2001 to 2005, working with them to commission new works and programming an innovative mix of jazz, film, and music theater. Notable among his recordings are works by Unsuk Chin with Ensemble Intercontemporain on Deutsche Grammophon, a CD of music by Jonathan Harvey (awarded a "Monde de la Musique CHOC" award), and Gérard Grisey's complete *Les Espaces acoustiques* with WDR Sinfonieorchester, which won a Deutschen Schallplattenkritik award.

**For biographies of the TMC Vocal Fellows and MMDG dancers appearing in this performance, please see the handout that also includes the texts of "Curlew River" and "Dido and Aeneas."**

**ROBERT BORDO** (set design, *Dido and Aeneas*) was born in Montreal and has lived and worked in New York since 1972. He is an Associate Professor of Art at The Cooper Union, New York, where he leads the painting program. In 2003 he was a visiting critic for the MFA program at Yale University and the Glasgow School of Arts as well as a visiting artist at the American Academy in Rome. In 2007 he was awarded a Solomon R. Guggenheim Foundation grant. Since the mid-1980s, Robert Bordo has shown his paintings internationally in numerous one-person exhibitions and collaborated with Mark Morris in designing the sets and costumes for several dances, including *Stabat Mater* and *The Death of Socrates*. Bordo's latest one-person exhibition is *Three Point Turn*.

**JAMES F. INGALLS** (lighting design, *Dido and Aeneas*) designs for Mark Morris include *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (MMDG); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work for Lincoln Center includes *Zaide*, *Ainadamar*, and *Bach Cantatas*, all directed by Peter Sellars, and *Renaissance Muse*, directed by Mark Lamos. At the Metropolitan Opera, Ingalls has also designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace*, and *Wozzeck*. Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope Festival and the Barbican Centre, London), *Doctor Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera), and *The Cherry Orchard* at Oregon Shakespeare Festival. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

**ALLEN MOYER's** (set and costume design, *Curlew River*) Broadway credits include *The Lyons*, *After Miss Julie*, *Grey Gardens* (Tony/Drama Desk Nominations, Henry Hewes Award), *Thurgood*, *The Little Dog Laughed*, and *Twelve Angry Men*, among others. Off-Broadway credits include productions for the Public Theater, Second Stage, Lincoln Center Theater, Roundabout Theater, Signature Theater Company, Playwrights Horizons, New Group/Second Stage, and the Drama Dept. Regional credits include productions for the Dallas Theatre Center, Huntington Theater, Guthrie Theater, The Goodman, Yale Rep, Old Globe, La Jolla Playhouse, Long Wharf, Steppenwolf, Baltimore's Center Stage, LA's Center Theater Group, and Pittsburgh Public Theater. His extensive opera credits include work for the Metropolitan Opera (*Orfeo ed Euridice*, directed by Mark Morris), New York City Opera, Houston Grand Opera, Santa Fe Opera, San Francisco Opera, Glimmerglass Opera, Opera Theater of St. Louis, Boston Lyric Opera, Scottish Opera, and the Wexford Festival (Ireland). He also worked with Mark Morris on *Sylvia* for San Francisco Ballet, and *Romeo and Juliet*, on *Motifs of Shakespeare* for MMDG. He received the 2006 Obie Award for Sustained Excellence. For more information, visit [allenmoyerdesign.com](http://allenmoyerdesign.com).

**CHRISTINE VAN LOON** (costume design, *Dido and Aeneas*) 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*.

# TANGLEWOOD MUSIC CENTER ORCHESTRA

(Purcell, *Dido and Aeneas*)

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Benjamin Carson • Julia Noone • KahYee Lee • Maria Semes

## Violins 2

Sarah Peters • Lucia Nowik • Melissa Wilmot

## Violas

Elizabeth Oka • Daniel Stone

## Cello

Francesca McNealey • Young Sook Lee

## Double Bass

Ian Hallas

## Continuo Harpsichord

ChoEun Lee

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*Executive Director* Nancy Umanoff

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*Rehearsal Director* Matthew Rose

*Lighting Supervisor* Nick Kolin

*Sound Supervisor* Ken Hypes

*Costume Coordinator* Stephanie Sleeper

*Wardrobe Supervisor* Elizabeth Sargent

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*Dance for PD® Program Coordinator* Maria Portman Kelly

*Dance for PD® Program Interns* Amanda Bennett, April Dayok

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Thanks to Maxine Morris.

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

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

For more information contact:

MARK MORRIS DANCE GROUP

3 Lafayette Ave

Brooklyn, NY 11217

(718) 624-8400

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MARK MORRIS DANCE GROUP

TANGLEWOOD MUSIC CENTER FELLOWS

Britten's "Curlew River" and Purcell's "Dido and Aeneas"

**Artist biographies for Tanglewood Music Center Vocal Fellows  
and Mark Morris Dance Group  
Texts of "Curlew River" and "Dido and Aeneas"**

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS

Soprano **JESSICA ASZODI** (Purcell First Witch and Chorus; *Cynthia L. Spark Scholarship/ Daniel and Shirlee Cohen Freed Fellowship*) specializes in adventurous repertoire encompassing opera, chamber music, experimental, conventional, and contemporary-classical music. In addition to her work as a performer, she commissions, produces, and creates new works, of which she has premiered more than forty. She has performed with ensembles as diverse as ICE, Melbourne Symphony Orchestra, the Royal Melbourne Philharmonic Orchestra, Bang on a Can, Victorian Opera (where she was a Young Artist), and Eighth Blackbird, and has sung in festivals worldwide, including the Aldeburgh Festival Britten-Pears Young Artist program (UK), the Macau International Music Festival (China), the Melbourne International Arts Festival, and the Vivid Sydney Festival (Australia). She has recorded for Chandos and Cajid, and holds a master's degree in contemporary music performance from the University of California.

Soprano **KRISTINA BACHRACH** (Purcell Second Woman and Chorus; *Naomi and Philip Krivant Family Fellowship*) recently returned from Nashville, where she was a member of Nashville Opera's Mary Ragland Young Artist Program, appearing as Clorinda in Rossini's *La Cenerentola* and Papagena in Mozart's *Die Zauberflöte*, and also starring in outreach performances in more than fifty-five elementary schools statewide. Other highlights of 2012-13 include her debut with the New York Festival of Song, as well as her third appearance as soprano soloist with the Westchester Choral Society. In November 2011 she created the role of Lucinda in Nico Muhly's *Dark Sisters* with Gotham Chamber Opera and, later, Opera Company of Philadelphia. Last season she performed in Schoenberg's *Pierrot Lunaire* at Tanglewood, and appeared with the Berkshire Choral Festival and Springfield Symphony as Lisette in Puccini's *La rondine*. 2013-14 brings engagements in Philadelphia, New York City, Cambridge, South Bend (IN), and Becket (MA).

Tenor **JAMES BARBATO** (Britten Chorus; *Richard F. Gold Memorial Scholarship*), a Tanglewood Fellow in 2012, performed that summer as a soloist in Stravinsky's *Les Noces* under Charles Dutoit and in recital programs singing works of Respighi, Schumann, Ireland, and Irving Fine. His festival experience has also included the Marlboro Music Festival, Aldeburgh's Britten-Pears Programme, and the Festival d'Aix-en-Provence

Académie européenne de musique. Mr. Barbato has performed with Florida Grand Opera, Opera New Jersey, Central City Opera, and Ash Lawn Opera, and has collaborated with composers Tobias Picker, William Bolcom, Robert Ward, Jorge Martín, and Carlisle Floyd in productions of their works. Recent concert performances have included music of Bach, Handel, and Mozart. He has made recital appearances in New York's Schubert & Co. series and on Cornell University's Historical Performance program. A finalist in the 2012 Liederkrantz Song Competition, he earned degrees from the Eastman School of Music and also attended the Boston University Opera Institute.

Canadian-American tenor **ISAAH BELL** (Britten *Madwoman*; *Lia and William Poorvu Fellowship*) appeared last season as a soloist in *L'Enfance du Christ* with Kent Nagano and the Montreal Symphony, Beethoven's *Mass in C* with Yannick Nézet-Séguin and the Orchestre Métropolitain, and *Messiah* with Ivars Taurins and the Winnipeg Symphony. In opera he sang Ernesto in *Don Pasquale* (with Saskatoon Opera), Ferrando in *Così fan tutte* with Jeunesses Musicales Canada, and Nanki-Poo in *The Mikado* (with Winter Opera St. Louis). His upcoming season includes Bach's *St. Matthew Passion* under Yannick Nézet-Séguin, Britten's *Serenade for Tenor, Horn, and Strings* with the Vancouver Island Symphony, and Mozart's *Requiem* with Orchestra London. He is also active in song and chamber music; this season's performances of *Winterreise* with pianist Stephen Ralls and Walton's *Façade* in the Montreal Symphony's chamber music series followed the Canadian premiere of Alec Roth's song cycle *Seven Elements* at an event hosted by the cycle's librettist, poet-novelist Vikram Seth, at last year's Music and Beyond Festival.

Baritone **JOHN BUFFETT** (Britten *Chorus*; Purcell *Chorus*; *Tisch Foundation Scholarship*), originally from Ohio, sings repertoire ranging from Monteverdi and Bach to Puccini and Sondheim. He has sung with the symphony orchestras Utah, San Antonio, and Syracuse, the Rochester Philharmonic, Apollo's Fire, the Mark Morris Dance Group, and Seraphic Fire, with the opera companies of Utah and Sarasota and with Utah Festival Opera, The Boston Early Music Festival, the Ohio Light Opera, and Eastman Opera Theatre. He has also appeared at the Mostly Mozart Festival. Mr. Buffett received his bachelor's and master's degrees from the Eastman School of Music and has been a young artist with Utah Opera, Sarasota Opera, and Opera Memphis, and a Fellow at the Tanglewood Music Festival. Upcoming engagements include multiple concerts with the Ars Lyrica of Houston and Seraphic Fire of Miami.

Mezzo-soprano **TAMMY COIL** (Purcell *Chorus*; *Eunice Alberts and Adelle Alberts Vocal Studies Fellowship*) is at home in both recital and opera; this past year she returned to Opera Philadelphia as the Second Lady in *Die Zauberflöte* and was Kate Pinkerton in *Madama Butterfly* with Opera Santa Barbara. Ms. Coil recently sang the Verdi *Requiem* with the Symphony of Northwest Arkansas. She has sung with Opera Theatre of St. Louis, Santa Fe Opera, New Jersey Opera Theater, and the Chautauqua Institution as a young artist. She holds a bachelor of music degree from the Juilliard School and a master of music degree from the Curtis Institute of Music.

Returning for a second summer as a TMC Vocal Fellow, baritone **STEVEN EDDY** (Britten *Chorus*; Purcell *Aeneas*; *Dr. Raymond and Hannah H. Schneider Fellowship/Kandell Family Fellowship*) recently made his debut with Fort Worth Opera as Harlekin in *Ariadne auf Naxos*. Other opera credits include Schaunard in *La bohème*, Nick Shadow in *The Rake's Progress*, Ford in *Falstaff*, and Guglielmo in *Così fan tutte*, among others. A frequent concert artist and recitalist, he has performed with such ensembles as Ensemble VIII, Christ Church Grosse Pointe, The Hall Ensemble, and the Saginaw

Choral Society. He has also garnered awards and recognition in several competitions, including the Metropolitan Opera National Council Auditions, the Dallas Opera Guild Competition, and the Joy in Singing Music Sessions. He is a graduate of the Indiana University Jacobs School of Music and the University of Michigan School of Music, Theatre, and Dance. Upcoming engagements include his return to Fort Worth Opera in 2014 as Ponchel in Kevin Puts's Pulitzer Prize-winning opera *Silent Night*.

A returning TMC Fellow this summer, tenor **ANDREW FUCHS** (Britten Chorus; Purcell Sailor and Chorus; *Ushers/Programmers Harry Stedman Vocal Fellowship*) earned his D.M.A. and M.M. from Stony Brook University, and his B.M. from the University of Kansas. His stage credits include Belmonte in *Die Entführung aus dem Serail*, Ferrando in *Così fan tutte*, the title role in Carissimi's *Jephte*, the Fox in Peter Winkler's *Fox Fables* (New York premiere at Symphony Space), Acis in *Acis and Galatea*, Tom Rakewell in an abridged performance of *The Rake's Progress*, Zotico in Cavalli's *Eliogabalo*, and Will Parker in *Oklahoma!*. Concert appearances include the Evangelist in Bach's *St. John* and *St. Matthew* Passions, Saint Nicolas in Britten's *Saint Nicolas* cantata, Brahms's *Liebeslieder-Waltzes* with Diamond Opera Theater, and Mendelssohn's *Elijah*. A participant in the 2013 Fall Island Vocal Arts Seminar, he also spent two summers at the Seagle Music Colony and was a Stern Fellow at SongFest, and has performed in both the Boston and Amherst early music festivals.

Tenor **JEFFREY ML HILL** (Purcell Chorus; *Bernice and Lizbeth Krupp Fellowship/Leah Jansizian Memorial Scholarship*) has participated in several summer festivals, most recently at Tanglewood in 2012 and Chautauqua Opera in 2011. In the summers of 2009 and 2010 he was a Gerdine Young Artist at Opera Theatre of Saint Louis and a Fellow at the Music Academy of the West. He won the Marilyn Horne Competition in 2009 and made his NYC recital debut in spring 2010. In 2011, he sang three performances at Carnegie Hall. In January he made his debut in recital with Warren Jones; in March, he was featured as Sultan Soliman in Mozart's *Zaide* at Zankel Hall with Ensemble ACJW; and in April he performed for the Dawn Upshaw and Donnacha Dennehy Professional Training Workshop, premiering new works.

Baritone **ERIK KROHG** (Britten Chorus; Purcell Chorus; *Ethel Barber Eno Scholarship*) received his bachelor's degree *summa cum laude* from Concordia College in Moorhead, Minnesota, studying voice with Peter Halverson. He was a member of and frequent soloist with the Concordia Choir and performed in the chorus of several productions with the Fargo-Moorhead Opera Company, where he sang Fiorello in *The Barber of Seville*. In 2011, he was baritone soloist with the Minneapolis/St. Paul performance of René Clausen's *Memorial* under the composer's direction. Mr. Krohg was a winner of the Minnesota NATS (National Association of Teachers of Singing) competition in 2010 and 2011; he is also an active pianist and accompanist. Mr. Krohg will attend the Jacobs School of Music at Indiana University in the fall 2013, where he will be an Associate Instructor in the Vocal Department while pursuing a master's degree in Vocal Performance.

South African mezzo-soprano **SAMANTHA MALK** (Purcell Dido and Sorceress; *Everett and Margery Jassy Fellowship/Anonymous Fellowship*) participated in January in "The Song Continues" workshop with Marilyn Horne, Jessye Norman, and Dalton Baldwin. Last year, she was a finalist in the Joy in Singing Competition in New York City. Ms. Malk is an alumna of young artist programs at the Steans Institute of the Ravinia Music Festival, Academie Musicale de Villecroze, and the Britten-Pears Young Artist Programme at the Aldeburgh Music Festival. In 2011 she performed in Asia with her viola and piano

trio. She earned her bachelor of music degree at Indiana University and her master of music degree at the Manhattan School of Music, and currently resides and works in New York City.

Soprano **MARIE MARQUIS** (Purcell Belinda; *Athena and James Garivaltis Fellowship*) is a Mississippi native who has been singing since the age of two. She sings in both concert and opera, and recently performed the soprano solos in Beethoven's Mass in C and Bach's *St. John* Passion. Operatic roles include Myrthis in Rameau's *Nelée et Myrthis*, Norina in scenes from *Don Pasquale*, and Judy in Hoiby's *This is the Rill Speaking*. She has been featured as a soloist with the Peabody Renaissance Ensemble and Bard College Conservatory Orchestra, and performs frequently with Contemporaneous at Bard College. Ms. Marquis has a keen interest in French repertoire and, in addition to her degrees in music from the Peabody Institute and Bard College, earned a bachelor of arts in French from Johns Hopkins.

Mezzo-soprano **KATHERINE MAYSEK** (Purcell Second Witch and Chorus; *Eugene Cook Scholarship/KMD Foundation Fellowship*) is pursuing her master's degree at the Bard College Conservatory of Music. Recent operatic performances include Véronique in Bizet's *Le Docteur Miracle* and the Second Nursemaid in *Street Scene* as a first year master's student at the University of Cincinnati College Conservatory of Music. Under the tutelage of Sanford Sylvan, she earned her bachelor's degree from McGill University's Schulich School of Music. During her time with Opera McGill, she sang Nerone in *L'incoronazione di Poppea*, Tirinto in *Idomeneo*, and the First Witch in *Dido and Aeneas*. Other roles include Bradamante in *Alcina* and Cherubino in *Le nozze di Figaro*. Recent concert experience includes Bach's Mass in B minor with the Blanche Moyse Chorale and the Strathmere Festival Orchestra. Other oratorio experience includes Handel's *Messiah* and Bach's *St. Matthew* Passion.

A Minneapolis native, baritone **CONOR MCDONALD** (Britten Chorus; *Harry and Mildred Remis Fellowship*) is a second-year graduate student at Cincinnati College-Conservatory of Music, where he studies with William McGraw. He has been heard at CCM as a member of the ensemble in *Speak Low: The Kurt Weill Cabaret*, as Howie in *Champion* (a co-production with Cincinnati Opera), and as Papageno in *Die Zauberflöte*. He is a recent graduate of Northwestern University, where he obtained degrees in vocal performance and art history. Roles at Northwestern included Sid in *Albert Herring*, Frosch in *Die Fledermaus*, George Jones in *Street Scene*, Papageno, and the Pasha in *The Ghosts of Versailles*. An avid performer of Lied, Conor studied at the Franz-Schubert-Institut in Baden, Austria, in summer 2010. In the summers of 2011 and 2012 he was a Young Artist at the Castleton Festival, where he was most recently seen as Carl-Magnus in *A Little Night Music*.

Canadian tenor **DAVID MENZIES** (Britten Chorus; Purcell Chorus; *Daphne Brooks Prout Fellowship*) is becoming known for his interpretations of Baroque and Classical repertoire in opera and concert. He has performed major works of Monteverdi, Purcell, Handel, Haydn, Rameau, Mozart, Rossini, Mendelssohn, Orff, and Britten with leading organizations in North America and Europe. Recent engagements include the *Lord Nelson* Mass with the Appassionata Orchestra, Campra's *L'Europe galante* with Co. Baroque Mont-Royal, Acis in *Acis and Galatea* with Fondation Arte Musica, *Messiah* with Aradia Ensemble, "Rossini et ses Muses" with Atelier lyrique-Opéra de Montreal, Giuseppe in *La traviata* with Opéra de Montreal, and Neptune in Rameau's *Naïs* with the Britten-Pears Baroque Orchestra. Mr. Menzies was a Young Artist at Opéra de Montréal in 2012-13. The bilingual tenor obtained a doctorate in music at McGill University, where he has been a lecturer. He has studied with Stefano

Algieri and coached repertoire with Gerd Türk, Christoph Prégardien, Mark Padmore, and Howard Crook.

Countertenor **DANIEL MOODY** (Britten Spirit of the Boy and Acolyte; Purcell Spirit and Chorus; *Mary H. Smith Scholarship/Pearl and Alvin Schottenfeld Fellowship*) performed the title role in Handel's *Giulio Cesare* with Peabody Opera, and has performed as a soloist with the Baltimore Consort as part of the Washington Early Music Festival, and at the Boston Early Music Festival's Fringe Concert Series with the Peabody Consort. He made his Asian debut in January 2011 with Hong Kong Voices, and is the recent winner of the Russell Wonderlic Memorial Competition in Baltimore. He sings in several choral groups in Washington, D.C., and holds a position at the National Cathedral. He has studied with mezzo-soprano Dolora Zajick at the Institute for Young Dramatic Voices and is currently a student of soprano Ah Young Hong at Peabody Conservatory in Baltimore.

Baritone **EDWARD NELSON** (Britten Ferryman; *William Randolph Hearst Foundation Fellowship*) is currently an Artist Diploma candidate in opera at the University of Cincinnati College-Conservatory of Music. He has recently been seen on the CCM stage as Le Podestat in Bizet's *Le Docteur Miracle*, Dandini in Rossini's *La Cenerentola*, and the Forester in Janáček's *The Cunning Little Vixen*. As part of CCM's 2012-2013 season-long Kurt Weill Festival, he was among a small troupe of artists chosen to perform in "Speak Low: A Kurt Weill Cabaret," conceived and directed by Metropolitan Opera director Robin Guarino. In the 2012 summer season he was an Apprentice Artist at Central City Opera, where his assignments included Curly (cover performer) in *Oklahoma!*, Mr. Gobineau in Menotti's *The Medium*, and a recital of Ravel and Ives. He was a 2013 national semi-finalist in the Metropolitan Opera National Council Auditions, second-place winner of the 2013 Opera Columbus International Vocal Competition, and a two-time winner of the Corbett Opera Scholarship Competition at CCM.

Soprano **YUNGEE RHIE** (Purcell Chorus; *Dr. Richard M. Shiff Fellowship*) has performed various roles in *Carmen*, *La Fille du régiment*, *Cendrillon*, *Les Contes d'Hoffmann*, *L'Enfant et les sortilèges*, *Il barbiere di Siviglia*, *Falstaff*, *Orlando*, *Orfeo*, and *Dido and Aeneas*. She was recently a semi-finalist in the Hans Gabor Belvedere International Competition and the International Ferruccio Tagliavini Competition, both in Austria. She has won awards from the Mario Lanza Institute Scholarship Competition, Schuyler Foundation for Career Bridges, New York Lyric Opera Theater Vocal Competition, New York Foundation for the Arts, Orpheus Vocal Competition, and Young Singers Foundation among many others. As a concert artist, Ms. Rhie has performed on the stages of Alice Tully Hall at Lincoln Center, Weill Recital Hall at Carnegie Hall, the New York Austrian Cultural Forum, and the German Consulate, among others. In January 2014 she will make her debut with Gotham Chamber Opera in New York City.

Baritone **CAIRAN RYAN** (Britten Chorus; Purcell Chorus; *Andrall and Joanne Pearson Scholarship*) was born in Lier, Belgium, and emigrated to Calgary, Alberta, Canada. This past season he made his Opéra de Montréal debut as the Commissionaire in *La traviata*, sang the roles of Melchior and Bob with the Atelier Lyrique de L'Opéra de Montréal in *Amahl and the Night Visitors* and *The Old Maid and the Thief*, was soloist in Haydn's *Nelson Mass* with Montreal Appassionata Chamber Orchestra, and sang the Ferryman in Britten's *Curlew River* for Ballet-Opera Pantomime Montreal. In the coming season, Mr. Ryan sings Marcello in *La bohème* (Jeunesses Musicales Canada), Peter in *Hänsel und Gretel* (Opéra de Montréal/Atelier Lyrique), and Il Mandarino in *Turandot* (Opéra de Montréal). He attended the Guildhall School of Music & Drama, University

of Victoria, and McGill University, where he worked with Sanford Sylvan and Michael McMahon.

Baritone **DAVID TINERVIA** (Britten Traveller; *Bay Bank/BankBoston Fellowship*) returns to the Tanglewood Music Center this season to sing the Traveller in Benjamin Britten's *Curlew River*. Recent performances include Papageno in *Die Zauberflöte* with the McGill Chamber Orchestra in Montreal, as well as the role of Judge 2 in the Canadian premiere of John Musto's *Volpone* with Opera McGill. On the concert stage this year, Mr. Tinervia performed a series of Bach programs across Vermont and New York with the Strathmere Festival Orchestra. He is currently completing a master's degree at McGill University with baritone Sanford Sylvan.

Baritone **NATHAN WYATT** (Britten Leader of the Pilgrims and Abott; *Edward I. and Carole J. Rudman Fellowship*) has recently sung opera roles including Marullo in *Rigoletto* with Annapolis Opera, Robert Kennedy in the world premiere of Joshua Bornfield's *Camelot Requiem*, John Proctor in *The Crucible*, the title role in *Don Giovanni*, Guglielmo in *Così fan tutte*, and Le Directeur/Le Gendarme in *Les Mamelles de Tirésias*. In November 2012, Mr. Wyatt recorded and premiered Jake Heggie's *Epilogue: Under the Blessing of your Psyche Wings* for the opening ceremony of the National Opera Center. In June 2012 he premiered William Bolcom's *Gettysburg, July 1, 1863*, a commission by SongFest with the support of The Sorel Charitable Organization. Mr. Wyatt made his Carnegie Hall debut under the direction of Marin Alsop in Honneger's *Jeanne d'Arc au bûcher* with the Baltimore Symphony Orchestra.

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## MARK MORRIS DANCE GROUP

**MATTHEW ROSE** (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his B.F.A. 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 1993-1996, and in 1997 began working with MMDG. After several years of performing full-time with the Dance Group, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.

**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 B.F.A. in dance from Purchase College 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. Acree is on the 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 Mark Morris Dance Group in 2007 and joined the company in 2011.

**SAM BLACK** is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in Dance from Purchase College 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®. He first appeared with MMDG in 2005, and became a company member in 2007.

**RITA DONAHUE** was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, receiving a B.A. in English and a B.F.A. in dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

**BENJAMIN FREEDMAN**, from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins, and Jiri Kylian. At the University of South Florida, he had the opportunity to participate in the reconstruction of Bill T. Jones' *Serenade: the Proposition*. Freedman went on to study at New York University's Tisch School of the Arts where he graduated with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris' *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and DANAKA Dance. He joined MMDG as an apprentice in January 2013.

**LESLEY GARRISON** grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from Purchase College, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance 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. Garrison teaches at The School at The Mark Morris Dance Center and for the Dance for PD® program.

**LAUREN GRANT** has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in over 40 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the U.S. and abroad. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and appeared in a documentary *The South bank Show*, (UK), which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born March 2012.

**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. Lawson spent a year studying at the Rotterdamse Dansacademie in The Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in January 2013.

**AARON LOUX** grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

**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 Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

**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 B.F.A. in contemporary dance. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. From 2009-2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG as an apprentice in January 2012 and became a company member in November of the same year.

**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 B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**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. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

**SPENCER RAMIREZ** began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. He then 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 Jose Limón, Jerome Robbins, Sidra Bell, and Fabien Privoille. Ramirez joined MMDG as an apprentice in 2010 and became a company member in 2011.

**BRANDON RANDOLPH** began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age fourteen, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in dance from Purchase College in May 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began his apprenticeship with MMDG in January 2013.

**BILLY SMITH** grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He 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. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.

**NOAH VINSON** received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

**NICHOLAS WAGNER** was born and raised in Baltimore, Maryland. He began his training at the age of four at the Mid-Atlantic Center for the Performing Arts and continued on to train at Carver Center for Arts and Technology. He graduated with a B.F.A. from the University of Illinois at Urbana-Champaign and moved to New York in 2009. While in college, he was privileged to be one of the first participants in the MMDG/Krannert Center shadow program, in which students spend time and take classes with MMDG company members in Urbana and New York City. Wagner has

danced with Yung-Li Dance, Paige Cunningham, Kate Corby, Camille A. Brown, Sean Curran, and Dušan Týnek Dance Theatre. He began his apprenticeship with MMDG in January 2013.

**JENN WEDDEL** received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venc Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**MICHELLE YARD** was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a B.F.A. from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for MMDG's residency programs. She joined MMDG in 1997. Mom, thank you.



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**Benjamin Britten, CURLEW RIVER**

A Parable for Church Performance

Libretto by William Plomer, based on the medieval Japanese Nô play "Sumidagawa" of Juro Motomasa

Set to music by Benjamin Britten

*The scene is set in a church by a Fenland river in early medieval times.*

*(The ABBOT and his company of MONKS, ACOLYTES and INSTRUMENTALISTS walk singing in procession to the acting area.)*

ABBOT, MONKS,  
ACOLYTES and INSTRUMENTALISTS  
*Te lucis ante terminum,  
Rerum Creator, poscimus,  
Ut pro tua clementia,  
Sis praesul et custodia.*

*Procul recedant somnia,  
Et noctium phantasmata  
Hostemque nostrum comprime,  
Ne polluantur corpora.*

*Præsta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito,  
Regnans per omne saeculum.  
Amen.*

*(The ABBOT comes forward to address the congregation.)*

ABBOT  
Good souls, I would have you know  
The Brothers have come today  
To show you a mystery  
How in sad mischance  
A sign was given of God's grace.

MONKS  
A sign of God's grace.

ABBOT  
Not far away  
Where, in our reedy Fens,  
The Curlew River runs,  
Not long ago,  
Amid souls akin to you,  
A sign was given of God's grace.

MONKS  
A sign of God's grace.

ABBOT  
As candle-shine  
In a dismal place,  
A freshet spilt  
In a desert waste,  
As innocence  
Outshineth guilt,  
A sign was given  
Of God's good grace.

ABBOT AND MONKS  
*(Exhorting the congregation.)*  
O pray for the souls of all that fall  
By the wayside, all alone.  
O praise our God that lifteth up  
The fallen, the lost, the least.

ABBOT  
Belovèd, attend  
To our mystery.

*(The MONKS who are to play the MADWOMAN, the TRAVELLER and the FERRYMAN are ceremonially prepared.) (While the MADWOMAN and the TRAVELLER leave the acting area with their ACOLYTES, the MONKS place benches to one side; then, with the ABBOT, they sit on them, representing a CHORUS OF PILGRIMS in the ferry boat. The FERRYMAN is revealed.)*

*(The FERRYMAN comes forward.)*

FERRYMAN  
I am the ferryman.  
I row the ferry boat  
Over the Curlew,  
Our wide and reedy  
Fenland river.  
In every season, every weather,  
I row the ferry boat.

ABBOT AND CHORUS

Between two kingdoms the river flows;  
On this side, the Land of the West,  
On the other, the Eastern fens.

FERRYMAN

Today is an important day,  
Many people need the ferry  
To reach the other bank.  
There the folk are gathering  
To pray before a grave,  
As if it were a shrine.  
A year ago today  
There was a burial;  
The river folk believe  
Some special grace is there  
To heal the sick in body and soul.  
Today is an important day,  
Mark this well, all of you!

*(He sits in the boat. The TRAVELLER approaches.)*

TRAVELLER

I come from the West-land, on a  
journey.  
Far, far northward I must go;  
Weary days of travel lie before me.

ABBOT and CHORUS

Far, far northward he must go;  
Weary days of travel lie before him.

TRAVELLER

Behind me, under clouds and mist,  
Heaths and pastures I have crossed;  
Woods and moorlands I have passed,  
Many a peril I have faced;  
May God preserve wayfaring men!  
*(The TRAVELLER arrives at the ferry.)*  
Here is the bank of the Curlew River,  
And now I have reached the ferry.  
*(The FERRYMAN prepares to cast off.)*  
I see the ferry boat about to leave.

CHORUS

Between two kingdoms, O River, flow  
On this side, the Land of the West,  
On the other, dyke and marsh and  
mere,  
The Land of the Eastern Fens.

TRAVELLER

Ferryman! Have you a place for me,  
A place for me in your boat?

*(The FERRYMAN rises.)*

FERRYMAN

Very well, sir. There is room for you.  
Pray get in.  
But first may I ask you  
What is that strange noise  
Up the highway there?

MADWOMAN *(off)*

You mock me, you ask me  
Whither I go.  
How should I know?  
Where the nest of the curlew  
Is not filled with snow,  
Where the eyes of the lamb  
Are untorn by the crow,  
The carrion crow—  
*There* let me go!

FERRYMAN

May I ask, did you see  
Who it is that is singing?

TRAVELLER

Yes, the people were watching  
A woman in the road  
Who seems to be crazy.  
They say she comes  
From the Black Mountains.  
The people were amused  
When they heard her singing;  
They all began laughing.  
She is coming this way.

*(The MADWOMAN appears.)*

FERRYMAN

I will delay the ferry boat.

*(The TRAVELLER sits in the boat.)*

MADWOMAN

Let me in! Let me out!  
Tell me the way!  
How can you say  
Why the point of an arrow  
Divideth the day?

Why to live is to warm  
An image of clay  
Dark as the day?  
Let me in! Let me out!  
I turn me away!

FERRYMAN  
I will wait for the madwoman,  
I should like to see her.

ALL (TRAVELLER, FERRYMAN,  
ABBOT and CHORUS)  
She is coming this way!  
We will wait for the madwoman.  
We will delay the ferry boat!  
We wish to see her.  
We wish to hear her singing.  
We will laugh at her  
Crazily singing.

ALL  
She wanders raving, and all alone.

*(She arrives at the ferry and takes a few  
steps to the left, then to the right, as if  
dancing.)*

MADWOMAN  
Clear as a sky without a cloud  
May be a mother's mind,  
But darker than a starless night  
With not one gleam, not one,  
No gleam to show the way.

All is clear but unclear too,  
Love for my child confuses me  
Where is my darling now?  
Shall I ask these travellers?

ABBOT and CHORUS  
Or will they also laugh at her  
As she wanders raving, and all alone?

MADWOMAN  
Does he know his mother's grief?

*(She falls to the ground.)*

ABBOT and CHORUS  
Dew on the grass  
Sparkles like hope  
And then is gone.

MADWOMAN  
Dew on the grass  
Sparkles like hope;  
Dew on the ...  
It's here, it's gone!

*(She sinks down.)*

ABBOT  
Is she to pass her days  
Complaining of their bitter taste?

CHORUS  
(Dew on the grass—  
It's here, it's gone!)

*(The MADWOMAN raises her head and  
gazes into the distance.)*

MADWOMAN  
Near the Black Mountains  
There I dwelt,  
Far in the West,  
There I was living  
With my only child.

One day alas he vanished  
With silence every room was full,  
Full of his absence,  
Roaring like the sea!

My only child was lost,  
Seized as a slave  
By a stranger, a foreigner.

They told me he was taken  
Eastward, eastward,  
Along the drover's track  
East, east, east.

Clear and unclear in mind  
Eastward I wander on,  
In longing for my son.

*(She weeps.)*

ALL  
A thousand leagues may sunder  
A mother and her son,  
But that would not diminish  
Her yearning for her child.

TRAVELLER

Will her search be at an end  
Here, at the Curlew River,  
Now she has reached the Curlew River?

*(The MADWOMAN rises.)*

ABBOT and CHORUS

The river flowing between two realms—  
On this side, the Land of the West,  
On the other, the Eastern fens.

MADWOMAN

Ferryman, ferryman,  
Let me get into your boat!

FERRYMAN

How can I take you in my ferry boat,  
Unless you tell me  
Where you have come from,  
And where you are going?

MADWOMAN

I come from the Black Mountains!  
Searching for, searching for  
Someone ...

FERRYMAN

So you come from the Black  
Mountains!  
I tell you, Black Mountain woman,  
Any fool can see  
Your feet are wandering,  
Your thoughts are wandering too.

MADWOMAN

Let me get into your boat!

FERRYMAN

I will not take you across the Curlew  
Unless you entertain us with your  
singing!

FERRYMAN and TENORS

Unless you entertain us with your  
singing!

TRAVELLER and BARITONES

We want to hear you singing, crazily  
singing!

ABBOT and BASSES

Make us laugh with your singing,  
Madwoman!

ALL

Show us what you can do!  
Madwoman, sing!

MADWOMAN

Ignorant man!  
You refuse a passage  
To me, a noblewoman!  
It ill becomes you,  
Curlew ferryman,  
Such incivility.

FERRYMAN

This Black Mountain woman  
Uses a high-flown way of talking!

MADWOMAN

Let me remind you  
Of the famous traveller  
Who once made a riddle  
In this very place:  
"Birds of the Fenland, though you  
float or fly,  
Wild birds, I cannot understand  
your cry,  
Tell me, does the one I love  
In this world still live?"

*(The MADWOMAN turns, watching  
the flight of the birds.)*

Ferryman, there the wild birds float!  
I see the wild birds fly!  
What are those birds?

FERRYMAN

Those? They're only common gulls.

MADWOMAN

Gulls you may call them!  
Here, by the Curlew River,  
Call them, I beg of you,  
Curlews of the Fenland.

FERRYMAN

I beg your pardon.  
Living in this famous place  
I should have known

To call them  
Curlews of the Fenland.

MADWOMAN  
Instead of gulls.

TRAVELLER  
A traveller at this very place cried—

MADWOMAN  
“Tell me, does the one I love  
In this world still live?”

*(The MADWOMAN makes as if to follow  
the birds.)*

TRAVELLER  
—Thinking of his lady love—

FERRYMAN  
She too is seeking someone lost.  
Searching for a son.

TRAVELLER  
—Yearning for a woman.

TRAVELLER and FERRYMAN  
Both derive from longing,  
Both from love.  
“Birds of the Fenland,” she will ask,  
But answer they will not.  
“Birds of the Fenland, though you float  
or fly,  
Wild birds, I cannot understand your  
cry.”

CHORUS  
Birds of the Fenland, she will ask you  
too,  
“Is the child I love  
Still living?”  
She will ask, and she will ask,  
But answer they will not.  
“Tell me, does the one I love  
In this world still live?”

*(Coming forward, the MADWOMAN goes  
up to the FERRYMAN and joins her hands  
in supplication.)*

ABBOT and CHORUS  
Birds of the Fenland, she has heard you  
crying

There in the West, in the mountains,  
in her home.  
How far, how very far,  
Birds of the Fenland, comes this  
wandering soul.

TRAVELLER, ABBOT and CHORUS  
Ferryman, she begs of you  
To let her come aboard.  
She sees this boat is crowded,  
But let her come aboard,  
Let her come aboard!

FERRYMAN  
This madwoman seems,  
Though her mind may be wondering,  
To know what she seeks.

Lady, be quick and come aboard!  
And you too, traveller.  
To navigate the ferry boat  
Is not easy.  
The river is glassy,  
But the Devil himself  
With strong-flowing currents  
Can drag the boat aside,  
And carry away  
All who are in her.

Be careful and sit still.  
God have mercy upon us!

TRAVELLER, ABBOT and CHORUS  
God have mercy upon us!

*(The MADWOMAN and the  
TRAVELLER enter the boat.)*

FERRYMAN  
Hoist the sail!

*(The ACOLYTES hoist the sail.)*

*(The FERRYMAN plies his pole.)*

TRAVELLER, ABBOT and CHORUS  
Curlew River, smoothly flowing  
Between the Lands of East and West,  
Dividing person from person!  
Ah, ferryman,  
Row your ferry boat,  
Bring nearer, nearer,  
Person to person,

By chance or misfortune,  
Time, death, or misfortune,  
Divided asunder!

TRAVELLER

What are all those people  
Crowded on the other bank  
Near that yew tree?

*(The FERRYMAN stops poling.)*

FERRYMAN

Today is an important day,  
The people are assembling  
In memory of a sad event.  
I will tell you the story.

It happened on this very day a year ago.  
There was a stranger in my boat, a  
Northman, a foreigner, a big man  
armed with a sword and a cudgel. He  
was on his way to take ship to the  
North-land. *(He poles once.)* And not  
alone. There was a boy with him, a  
gentle boy, twelve years old maybe, and  
a Christian. The Heathen said he'd  
bought him as a slave. The boy said  
nothing. I could see he was ill. Unused  
to travelling rough. *(He poles once.)* Poor  
child. When we had crossed the river,  
he said he was too weak to walk, and  
down he lay on the grass near the  
chapel. *(He poles once.)* Poor child.  
When we had crossed the river, he said  
he was too weak to walk, and down he  
lay on the grass near the chapel. *(He  
poles once.)* The heathen threatened  
him, swore at him, struck him. He was a  
man without a heart, and we feared he  
would kill the boy, but he left the boy  
where he was, and went on his way.  
*(He poles twice.)*

Abandoned by his master, the boy lay  
alone. The river people pitied him,  
took care of him. But he grew weaker  
and weaker. We asked him who he was,  
where he was born. "I was born," he  
said, "in the Western Marches; from my  
pillow, when I first opened my eyes, I  
could see the Black Mountains. I am  
the only child of a nobleman. My father  
is dead, I had lived alone with my  
Mother. Then, walking alone in our

own fields, I was seized by that stranger.  
He threatened to kill me.... But there  
was no need. I know I am dying....  
Please bury me here, by the path to  
this chapel. Then, if travellers from  
my dear country pass this way, their  
shadows will fall on my grave, and  
plant a yew tree in memory of me."  
He spoke these words calmly, like a  
man. Then he said a prayer:  
"Kyrie eleison! Kyrie eleison!"  
And then he died.

TRAVELLER, ABBOT and CHORUS  
Kyrie eleison! Kyrie eleison!

*(The MADWOMAN weeps.)*

FERRYMAN

The river folk believe  
The boy was a saint.  
They take earth from his grave  
To heal their sickness.  
They report many cures.  
The river folk believe  
His spirit has been seen.

TRAVELLER, ABBOT and CHORUS  
Kyrie eleison! Kyrie eleison!

FERRYMAN

There may be some people from the  
West in this boat. Let them offer prayers  
that the soul of that boy may rest in  
peace.

TRAVELLER, ABBOT and CHORUS  
Kyrie eleison!

*(The FERRYMAN steers the boat to the  
bank.)*

FERRYMAN

Look! While you were listening to my  
story, we have reached the bank. Lower  
the sail!

*(The sail is lowered and the tomb is seen.)*

FERRYMAN

Make haste there, all of you! Come, get  
ashore!

(*The TRAVELLER, ABBOT and CHORUS leave the boat and approach the tomb. The MADWOMAN remains in the boat.*)

TRAVELLER, ABBOT and CHORUS  
Curlew River, smoothly flowing  
Between the Lands of East and West,  
Dividing person from person.  
Ah, Ferryman, row your ferry boat!  
Bring nearer, nearer,  
Person to person,  
By chance or misfortune,  
Time, death or misfortune,  
Divided asunder!

TRAVELLER  
I'll remain here today.  
I cannot journey on today.  
Though I never knew the boy  
I'll offer up a prayer for him.

ABBOT and CHORUS  
Though he never knew the boy  
He'll offer up a prayer for him.

(*The FERRYMAN turns and looks at the weeping MADWOMAN.*)

FERRYMAN  
Come along there, you crazy soul!  
It's time to land,  
So get out of the boat.  
Come along there,  
Get out of the boat!  
You must be soft-hearted  
To weep at my story,  
To weep so bitterly.  
Make haste there, step ashore!

MADWOMAN  
Ferryman, tell me,  
When did it happen,  
This story you have told us?

FERRYMAN  
Last year, at this time,  
On this very day, a year ago.

MADWOMAN  
Ferryman, how old was the boy?

FERRYMAN  
I told you, he was twelve.

MADWOMAN  
What was his name?

FERRYMAN  
But I told you all about him!  
I told you what he was,  
And how he came here.

MADWOMAN  
Ferryman, pray tell me,  
Tell me what his name was.

FERRYMAN  
Oh, how should *I* know?  
His father was a nobleman  
From the Black Mountains.

MADWOMAN  
And since then have neither  
Of his parents been here?

FERRYMAN  
No one of his family.

MADWOMAN  
Not even his mother?

FERRYMAN  
Not even his mother!

MADWOMAN  
No wonder no one  
Came here to look for him!  
He was the child  
Sought by this madwoman.

TRAVELLER  
The boy was her child,  
The child she was seeking!  
He who died here  
Was this poor woman's child.

FERRYMAN  
Who could have dreamed it?  
The boy who died here!  
Her sad search is ended.  
It is ended after months of weary  
searching.

ABBOT

The madwoman was his mother!  
Him she was seeking  
Was not to be found.

MADWOMAN

Am I dreaming?  
Is this a dream?

CHORUS

*(tenors)* He was her child!  
She has found his grave here by the  
river.

*(baritones)* She was his mother!

She has only found sorrow!

*(basses)* Is this a dream?

Or is it true she was his mother?

*(The MADWOMAN rises.)*

MADWOMAN

O Curlew River, cruel Curlew,  
Where all my hope is swept away!  
Torn from the nest, my bird,  
Crying in empty air.  
Now the nest of the curlew is silent  
with snow,  
And the lamb is devoured by the  
carrion crow ....  
The innocent lamb ...  
The heathen crow!  
Good people, where shall I turn?  
Tell me now!  
Take me back ...  
Chain on my soul, let me go!  
*(She sinks down.)*  
O River Curlew, O curlew, cruel bird!

ABBOT and CHORUS

Here, where the Curlew  
Separates for ever  
On that side, the Land of the West,  
And here, the Eastern Fens.  
Here where the River  
For ever divides them  
Her sad search is ended.

FERRYMAN

Who would have guessed that  
The boy was her child?

TRAVELLER

This madwoman was his mother.

FERRYMAN

Lady, I pity you!

TRAVELLER

I pity you!

BOTH

We pity you!

MADWOMAN

Let me in! Let me out! Let me in!

FERRYMAN

Your sad search is ended!

*(The FERRYMAN and TRAVELLER move  
to help the MADWOMAN out of the boat.)*

FERRYMAN

Now let me show you  
Where the boy is buried.  
I beg you,  
Please step this way.  
Lady, come with me.

*(The FERRYMAN leads the  
MADWOMAN to the tomb.)*

This is the grave of your young child.  
That his young soul may rest in peace,  
We all can pray.  
May Heaven receive it!  
For his young soul's repose, lady,  
Your prayer is best.

TRAVELLER, ABBOT and CHORUS

Lady, let him guide you to the tomb,  
The place where your wandering steps  
have bought you.  
This is the grave of your young child.  
That his soul may rest in peace,  
We all can pray.  
May Heaven receive it!

MADWOMAN

*(She turns away from the tomb.)*  
Hoping, I wandered on,  
Hoping to find my son.

I have come alone  
To the reedy land of the Fens,  
Where all is strange to me,  
Only to learn  
In all this earth, no road  
Leads to my living son.

Hoping, I wandered on—  
I have come to a grave!  
Did I give birth to him  
To have him stolen  
And carried far away,  
Here to the Eastern Fens  
To end as dust by the road?

O, good people, open up the tomb  
That I may see again  
The shape of my child,  
His face, his well-belovèd face!

*(She claws hopelessly at the tomb, then  
sinks down weeping.)*

ABBOT and CHORUS  
He whose life was full of promise  
Promised, and is gone.  
She who feels her life is passing,  
She is left alone.  
Left alone, and weeping  
May her weeping cease!

*(An ACOLYTE tolls the bell.)*

FERRYMAN  
What is the use of tears?  
Whom can your weeping help?  
No, rather say a prayer  
That in the other world  
The soul of your child  
May rest in peace.

MADWOMAN  
Cruel!  
Grief is too great,  
I cannot pray,  
I am struck down.  
Here, on the ground,  
All I can do is weep.

TRAVELLER  
This is not right.  
Lady, remember,

All of us here  
May pray for your child  
But *your* prayer is best  
To rejoice his young soul.

MADWOMAN  
What you say is true.  
I'll say a prayer  
For the soul of my lost child.  
Deafened by his silence,  
Roaring like the sea.

*(She turns and faces the tomb.)*

ABBOT and CHORUS  
The moon has risen,  
The river breeze is blowing,  
The Curlew River  
Is flowing to the sea.  
Now it is night  
And time to pray.

MADWOMAN  
I pray with the others  
Under the white light  
Of the cloudless moon.

FERRYMAN  
And her prayers go straight to  
Heaven.

TRAVELLER  
Her prayers go to Heaven.

FERRYMAN and TRAVELLER  
And, O, to the numberless  
Holy and glorious  
Saints and martyrs,  
All the company  
Holy and glorious  
There in the blessèd  
Abode of eternal  
Peacefulness, happiness.  
All angels, all martyrs,  
All saints, pray for us.  
Christ have mercy upon us.

*(The ABBOT and CHORUS kneel,  
facing the tomb.)*

ABBOT and CHORUS  
*Custodes hominum psallimus Angelos,  
Naturae fragili quos Pater addidit  
Caelestis comites, insidiantibus  
Ne succumberet hostibus.  
Nam quod corruerit proditor Angelus,  
Concessis merito pulsus honoribus,  
Ardens invidia, pellere nititur  
Quos caelo Deus advocat.*

(*The FERRYMAN and TRAVELLER  
kneel, facing the tomb.*)

(*The MADWOMAN turns from the tomb  
and gazes into the distance.*)

MADWOMAN  
From the river  
I hear voices,  
Like souls abandoned  
Curlews are calling.  
"Birds of the Fenland, though you float  
or fly,  
Wild birds, I cannot understand your  
cry.  
Tell me, does the one I love  
In this world still live?"

FERRYMAN, TRAVELLER, ABBOT and  
CHORUS  
*Huc custos igitur pervigil advola,  
Avertens patria de tibi credita  
Tam morbos animi, quam requiescere  
Quidquid non sinit incolas.*

(*The voice of the SPIRIT OF THE BOY  
is heard from inside the tomb.*)

SPIRIT and the REST  
*Sanctae sit Triadi laus pia jugiter ...*

MADWOMAN  
I thought I heard  
The voice of my child.

SPIRIT and the REST  
*Cujus perpetuo numine machina ...*

MADWOMAN  
I thought I heard him  
Praying in his grave.

SPIRIT and the REST  
*Triplex haec regitur, ...*

FERRYMAN  
We also heard it,

TRAVELLER  
The voice of the child.

SPIRIT and the REST  
*... cujus in omnia ...*

FERRYMAN  
We shall keep silent.

TRAVELLER  
Say your prayer alone, lady.

FERRYMAN  
Say it alone.

ABBOT, CHORUS and SPIRIT  
*Regnat gloria saecula.*

(*All except the MADWOMAN  
withdraw from the tomb.*)

MADWOMAN  
O but if only  
I might hear it,  
Hear his voice once again,  
The voice of my son,  
Hear the voice of my son!

SPIRIT  
*Amen.*

(*The SPIRIT OF THE BOY appears  
in full view above the tomb.*)

ALL (except MADWOMAN and  
SPIRIT)  
Hear his voice!  
See, there is his shape!

MADWOMAN  
Is it you, my child?

(*The SPIRIT circles slowly round the  
MADWOMAN, who appears transformed.*)  
(*He returns to the tomb.*)

SPIRIT (*off*)

Go your way in peace, mother.  
The dead shall rise again  
And in that blessed day  
We shall meet in Heaven.

ABBOT and CHORUS

Amen.

SPIRIT

God be with you all.

FERRYMAN and TRAVELLER

Amen.

SPIRIT

God be with you, mother.

MOTHER (*now freed from her madness*)

Amen.

SPIRIT

Amen.

(*The MOTHER bows her head. The MONKS come forward and hide her from view. She, the FERRYMAN, and the TRAVELLER resume their monks' habits.*)

(*The ABBOT comes forward and addresses the congregation.*)

ABBOT

Good souls, we have shown you here  
How in sad mischance  
A sign was given of God's grace.

MONKS

A sign of God's grace.

ABBOT

A vision was seen,  
A miracle and a mystery,  
At our Curlew River here.  
A woman was healed by prayer and  
grace,  
A woman with grief distraught.

MONKS

With grief distraught.

ABBOT and MONKS

(*Exhorting the congregation.*)

O praise our God that lifteth up  
The fallen, the lost, the least;  
The hope He gives, and His grace that  
heals.

ABBOT

In hope, in peace, ends our mystery.

(*The ABBOT moves away from the acting area, and the MONKS, ACOLYTES and INSTRUMENTALISTS form a procession after him.*)

ALL

*Te lucis ante terminum,  
Rerum Creator, poscimus,  
Ut pro tua clementia,  
Sis praesul et custodia.*

*Procul recedant somnia,  
Et noctium phantasmata  
Hostemque nostrum comprime,  
Ne polluantur corpora.*

*Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito,  
Regnans per omne saeculum.  
Amen.*

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Henry Purcell, **DIDO AND AENEAS** (1689)  
Libretto by Nahum Tate

*Overture*

**SCENE 1**

*(The Palace. Enter Dido, Belinda and attendants)*

**BELINDA**

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

**CHORUS**

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

**DIDO**

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

**BELINDA**

Grief increases by concealing.

**DIDO**

Mine admits of no revealing.

**BELINDA**

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

**SECOND WOMAN**

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

**CHORUS**

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

**DIDO**

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

**BELINDA**

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

**SECOND WOMAN**

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

**DIDO**

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

**BELINDA and SECOND WOMAN**

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

**CHORUS**

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

*Dance*

*(Æneas enters with his train)*

**BELINDA**

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

**ÆNEAS**

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

**DIDO**

Fate forbids what you pursue.

**ÆNEAS**

Æneas has no fate but you!  
Let Dido smile, and I'll defy  
The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart  
That's dreadful to a warrior's heart,  
And she that wounds can only cure  
the smart.

ÆNEAS

If not for mine, for empire's sake.  
Some pity on your lover take;  
Ah! make not in a hopeless fire  
A hero fall, and Troy once more  
expire.

BELINDA

Pursue thy conquest, Love – her eyes  
Confess the flame her tongue denies.

CHORUS

To the hills and the vales,  
To the rocks and the mountains,  
To the musical groves, and the cool  
shady fountains  
Let the triumphs of love and of beauty  
be shown.  
Go revel ye Cupids, the day is your  
own.

*The Triumphant Dance*

SCENE 2

*(The Cave. Enter Sorceress)*

*Prelude for the Witches*

SORCERESS

Wayward sisters, you that fright  
The lonely traveler by night,  
Who like dismal ravens crying  
Beat the windows of the dying,  
Appear at my call, and share in the  
fame.  
Of a mischief shall make all Carthage  
flame.  
Appear! Appear! Appear! Appear!

*(Enter witches)*

FIRST WITCH

Say, Beldame, what's thy will?

CHORUS

Harm's our delight and mischief all  
our skill.

SORCERESS

The Queen of Carthage, whom we  
hate,  
As we do all in prosp'rous state,  
Ere sunset shall most wretched prove,  
Depriv'd of fame, of life and love.

CHORUS

Ho, ho, ho, *etc.*

FIRST and SECOND WITCHES

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

SORCERESS

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

FIRST WITCH

Hark! Hark! The cry comes on apace!

SORCERESS

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

CHORUS

Ho, ho, ho, *etc.*

FIRST and SECOND WITCHES

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

CHORUS

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

*Echo Dance of Furies*

### SCENE 3

#### *Ritornelle*

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

#### BELINDA

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

#### CHORUS

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

#### SECOND WOMAN

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

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

#### ÆNEAS

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

#### DIDO

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

#### BELINDA

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

#### CHORUS

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

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

#### SPIRIT

Stay, Prince, and hear great Jove's  
command:

He summons thee this night away.

#### ÆNEAS

Tonight?

#### SPIRIT

Tonight thou must forsake this land;  
The angry god will brook no longer  
stay.

Jove commands thee, waste no more  
In love's delights those precious hours  
Allow'd by th' almighty powers  
To gain th' Hesperian shore  
And ruin'd Troy restore.

#### ÆNEAS

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

### SCENE 4

*(The Ships)*

#### SAILOR

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

#### CHORUS

Come away, fellow sailors, your  
anchors be weighing  
Time and tide will admit no delaying;  
Take a boozy short leave of your  
nymphs on the shore,  
And silence their mourning

With vows of returning,  
But never intending to visit them  
more.

*The Sailor's Dance*

*(Enter Sorceress and Witches)*

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

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

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

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

*The Witches Dance*

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

*(Enter Dido, Belinda and women)*

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

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

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

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

ÆNEAS  
By all that's good –

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

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

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

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

DIDO  
Away, away!

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

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

*(Exit Æneas)*

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

CHORUS

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

DIDO

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

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

CHORUS

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

*(Cupid's Dance)*

FINIS

## TOURS of Tanglewood

The Boston Symphony Association of Volunteers offers free one-hour walking tours of the Tanglewood campus. Reservations are not required. Tours begin at the Tanglewood Visitor Center. Please email [bsav@bso.org](mailto:bsav@bso.org), or call 413-637-5393 to learn more.

*Schedule subject to change*

**July 6–August 25**

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