

2014-15



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Irvine Barclay Theatre

MARK MORRIS DANCE GROUP

"Dido and Aeneas"

May 15-16, 2015



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MARK MORRIS DANCE GROUP

DIDO AND AENEAS

May 15-16, 2015 | Cheng Hall



This performance is generously sponsored by

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The Barclay's 2014-2015 Contemporary Dance Series is supported by the **Cheng Family Foundation** and an Anonymous Fund of the Orange County Community Foundation.

Mark Morris Dance Group

Chelsea Acree, Sam Black, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison,
Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura,
Brandon Randolph, Nicole Sabella*, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard
**Apprentice*

Conductor
Mark Morris

Musica Angelica Baroque Orchestra

VOCAL SOLOISTS

Andrew Konopak
Marguerite Krull
Sherezade Panthaki
Jamie Van Eyck
Douglas Williams

The Bob Cole Chamber Choir from California State University, Long Beach

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

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DIDO AND AENEAS

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

Music

Henry Purcell (1689)

Set Design

Robert Bordo

Conductor

Mark Morris

Libretto

Nahum Tate

Costume Design

Christine Van Loon

Choreography

Mark Morris

Lighting Design

James F. Ingalls

By order of appearance

BELINDA
DIDO
SECOND WOMAN
AENEAS
SORCERESS
FIRST WITCH
SECOND WITCH
SAILOR

Danced by

Michelle Yard
Laurel Lynch
Rita Donahue
Domingo Estrada, Jr.
Laurel Lynch
Noah Vinson
Dallas McMurray
Lauren Grant

Sung by

Sherezade Panthaki
Jamie Van Eyck
Marguerite Krull
Douglas Williams
Jamie Van Eyck
Sherezade Panthaki
Marguerite Krull
Andrew Konopak

Courtiers, Witches, Spirits, Sailors, and Conscience

Chelsea Acree, Sam Black, Rita Donahue, Lesley Garrison, Lauren Grant, Aaron Loux,
Dallas McMurray, Noah Vinson, Jenn Weddel, Michelle Yard

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

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 the 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.



DIDO AND AENEAS

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 prosperous state,
Ere sunset shall most wretched prove,
Depriv'd of fame, of life and love.

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

SORCERESS

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

FIRST WITCH

Hark! Hark! The cry comes on apace!

SORCERESS

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

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

CHORUS

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

Echo Dance of Furies

SCENE 3

Ritornelle

(The Grove. Enter 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 tushes [tusks] far exceeding
Those did Venus' huntsman tear.

DIDO

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

BELINDA

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

CHORUS

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

(The Spirit of the Sorceress descends to
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



Mark Morris
(Artistic Director, Conductor)

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 has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his 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 twelve 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. Morris 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), Cal Performances Award of Distinction in the Performing Arts (2013) and the Orchestra of St. Luke's Gift of Music Award (2014). On August 8, 2015, Mark Morris will be inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. 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.

Mark Morris Dance Group

The Mark Morris Dance Group was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities 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, New York, 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 at 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 at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company's many London seasons, it has 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 formation of the MMDG Music Ensemble 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 Down Stairs*, two documentaries for the U.K.'s *South Bank Show* and PBS' *Live From Lincoln Center*. On March 27, 2015, Mark Morris' signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *Great Performances*. 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.

Music Angelica Baroque Orchestra

Musica Angelica is led by Music Director Martin Haselböck, internationally renowned organist, conductor and composer. Regarded as Southern California's premier Baroque ensemble, Musica Angelica presents wide-ranging programs encompassing music from the early Baroque through the early Classical era. Since its inception in 1993, Musica Angelica has produced an annual subscription season of orchestral and chamber concerts in venues throughout Los Angeles County, programming a mixture of known masterworks along with rarely heard gems, and featuring many of the best Baroque musicians from across the country and Europe. Guest conductors have included Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin and Jory Vinikour, among others. Musica Angelica's first international tour, distinguished by sold-out performances and wide critical acclaim, took place in March 2007 in a joint venture with Haselböck's acclaimed European orchestra, the Wiener Akademie of Vienna. The

ensemble presented 13 performances of Bach's *St. Matthew Passion* in Los Angeles, New York, Savannah (Savannah Music Festival), Mexico, Hungary, Austria, Spain, Italy and Germany. Among critical acclaim from the media for Musica Angelica is a *Los Angeles Times* review which said, "Musica Angelica soars in a Baroque gem... a triumph... Haselböck's leadership was nuanced and inspiring." Musica Angelica was described as a "world class Baroque orchestra" by KUSC FM Classical Music Radio, as "L.A.'s premiere Baroque music ensemble" by *Angeleno Magazine*, and as "a serious and important early-music ensemble, the best of its kind in these parts" by esteemed music critic Alan Rich. In 1998, Musica Angelica issued a well-received recording, *Vivaldi Concertos for Lute, Oboe, Violin and Strings*. In 2007, Musica Angelica raised its profile with a contract for four recordings on the Germany-based New Classical Adventure (NCA) label. The first, released in 2007, is Handel's *Acis and Galatea*. Musica Angelica, based in Santa Monica, California, collaborates with leading performing arts institutions in Southern California including Los Angeles Opera, Long Beach Opera, the J. Paul Getty Museum, the Norton Simon Museum and the Los Angeles Master Chorale. Musica Angelica was co-founded by Michael Eagan, widely considered one of the foremost lute players in the country, and gambist Mark Chatfield. Eagan passed away in 2004, and Chatfield passed away in 1998.

The Bob Cole Chamber Choir from California State University, Long Beach

The Bob Cole Conservatory Chamber Choir from California State University, Long Beach is the premier choral ensemble at CSULB. Comprised of the top singers at the University, the Chamber Choir tours yearly and has concertized throughout Europe, Australia, New Zealand and China. The Chamber Choir performed at the National Collegiate Choral Organization Conferences at Yale in 2009, at the College of Charleston in 2013, at the American Choral Directors Association Western Conventions in 2008 and 2012, and at the World Symposium of Choral Music in the Netherlands in 1999. Recently, the ensemble has performed with the Los Angeles Master Chorale, the Pacific Symphony, the Pasadena Pops Orchestra and the Long Beach Symphony. Alums of the Chamber Choir are teaching K-12 music in schools throughout California, running collegiate choral programs nationwide, leading worship in church and synagogue, and are currently under contract as singers with the Metropolitan, San Francisco, Cincinnati and Virginia Operas. Since its inception in 1949, the ensemble has been conducted by a long line of nationally recognized conductors, including Frank Pooler, Ed Thompson, Leland Vail, Lynn Bielefelt, and—for the last 13 seasons—Jonathan Talberg, who was awarded the President's Award from the California Music Educators Association in 2015 for Extraordinary Accomplishments in Music Education.

Robert Bordo (*Scenic Design*) is the recipient of the 2014 Robert De Niro, Sr. Painting Award. He lives and works in New York City and Columbia County, New York. Since the mid-1980s, Bordo has shown his paintings internationally

in numerous one-person and group exhibitions. He has had numerous one-person shows in NYC, most recently at Alexander and Bonin Gallery in 2013. His collaborations with Mark Morris include sets for *Dido and Aeneas*, *Paukenschlag*, *Stabat Mater* and *The Death of Socrates*. Robert Bordo is Associate Professor of Art at The Cooper Union, New York, where he leads the painting program.

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

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



Matthew Rose (*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 to 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.



Colin Fowler (*Music Director, Harpsichord*) is a graduate of the Interlochen Arts Academy and holds a bachelor's and a master's degree from The Juilliard School. He has performed and recorded throughout the world with numerous soloists and ensembles including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing and conducting a number of Broadway shows, Fowler has been a professor at NYU and Nyack College. He is currently the organist and assistant music director at both Calvary Church and Park Avenue Synagogue in New York City. He began collaborating with MMDG in 2006 and was named music director in 2013.



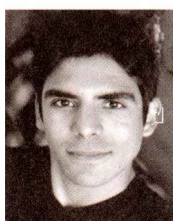
Chelsea Acree (*Dancer*) grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in Dance from Purchase College in 2005, she has had the opportunity to work with a variety of artists 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 MMDG in 2007 and joined the company in 2011.



Sam Black (*Dancer*) is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in Dance from SUNY Purchase, 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 (*Dancer*) was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a B.A. in English and a B.F.A. in Dance. Donahue danced with bopi's black sheep/dances by kraigpatterson and joined MMDG in 2003.



Domingo Estrada, Jr. (*Dancer*), a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in Ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival, where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family and all who support his passion.



Lesley Garrison (*Dancer*) 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. 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 (*Dancer*) has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in over 50 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the globe, sets Mr. Morris' work at universities, and frequently leads classes for the company. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, appeared in PBS's *Live From Lincoln Center* and ITV's *The South Bank Show* and was a subject for the photographer Annie Leibovitz. 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 and current Dance for PD® Program Director) are proud parents of son Zev, born March 2012.



Andrew Konopak (*Tenor*) began his studies at Mira Costa College in Oceanside, CA, with Dr. Arlie Langager in 2012. He is currently attending the Bob Cole Conservatory of Music at CSULB and studies with Dr. Steven Kronauer. Credits include *L'Elisir D'Amore* (Belcore), Mozart's Coronation Mass (Bass), and Fauré's Requiem (Baritone).



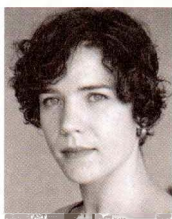
Marguerite Krull (*Soprano*) is passionate about bringing to life works that have been forgotten or neglected and possesses keen musical intelligence and a vocal range from high lyric mezzo-soprano to soprano. Recent appearances in this vein include Harbison's *Mirabai Songs* (New York Philharmonic); Alice Parker's *Songs for Eve*; premiere performances of Elena Ruehr's cantata *Averno*; Calliope in Handel's *Alceste* with the American Classical Orchestra; Énone in Charpentier's *La descente d'Orphee aux enfers* with Gotham Opera; and Alix in Gretry's 18th-century *opéra-comique Le Magnifique*. Other operatic roles include Emilia in Handel's *Flavio*, Belle in Philip Glass' *La belle et la bête*, the title role of Martín y Soler's *La capricciosa corretta*, and four leading Rossini heroines in *Il barbiere di Siviglia*, *La gazza ladra*, *La donna del lago*, and *Otello* at Caramoor International Music Festival. She has appeared at La Monnaie in Brussels, Belgium; Argentina's Teatro Colón; the New York City Opera; Teatro Colón in Bogotá, Colombia; and Lyric Opera of Chicago.



Brian Lawson (*Dancer*) 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 2013.



Aaron Louix (*Dancer*) 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 (*Dancer*) 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 DušanTýnek 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 (*Dancer*) 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 to 2011, she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



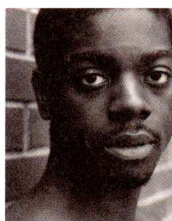
Dallas McMurray (*Dancer*), from El Cerrito, California, began dancing at age four, studying jazz, tap and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in Dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by JiříKylán, 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 (*Dancer*) 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.



Sherezade Panthaki (*Soprano*). Sherezade Panthaki's international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*) and passionately informed interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). Panthaki has developed ongoing collaborations with many of the world's leading interpreters including Nicholas McGegan, John Scott, Matthew Halls, Nicholas Kraemer and Masaaki Suzuki, with whom she made her 2013 New York Philharmonic debut. Highlights of her past and current season include Handel's *Messiah* with Bach Collegium Japan (Tokyo); Handel's *Saul* with the Tafelmusik Baroque Orchestra (Toronto); Handel and Bach oratorios with Philharmonia Baroque Orchestra (San Francisco); Orff's *Carmina Burana* with the Houston Symphony; Handel's *Solomon* with the Radio KamerFilharmonie (Holland); and Bach *St. Matthew* and *St. John Passions* and Brahms *Requiem* with St. Thomas Fifth Avenue (New York City). Born and raised in India, Panthaki holds an Artist Diploma from the Yale School of Music/Institute of Sacred Music. She earned a master's degree from the University of Illinois. www.sherezadepanthaki.com



Brandon Randolph (*Dancer*) began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, 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 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 working with MMDG in 2013 and became a company member in 2014.

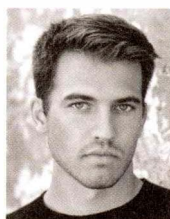


Nicole Sabella (*Dancer*) is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, she graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her B.F.A. in Modern Dance Performance and the Outstanding Performance in Modern Dance Award. She was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. Nicole first worked with MMDG in 2013 and began her apprenticeship in December 2014.



Billy Smith (*Dancer*) 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*, Mr. Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.



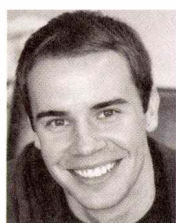
Douglas Williams (*Bass-Baritone*) combines a "formidable stage presence" (*Seattle Times*) with "a bass voice of splendid solidity" (*Music Web International*), making him one of the most appealing singing actors of his generation. He has collaborated with leading conductors including Nicholas McGegan, Helmut Rilling, Sir Neville Marriner, John Nelson, and Christoph Rousset, in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal and the Frankfurt Alte Oper. Recent appearances include Laurence in Gretry's *Le Magnifique* with Opera Lafayette; Aeneas in *Dido and Aeneas*, and Polyphemus in Handel's *Acis and Galatea*, both with the Boston Early Music Festival; and Purcell's *King Arthur*, with Christophe Rousset and Les Talens Lyriques at Paris's Salle Pleyel. Williams' "superb sense of drama" (*The New York Times*) is as apparent on the concert stage as it is in opera. Highlights include Handel's *Messiah* with the Houston Symphony Orchestra; Beethoven's *Missa Solemnis* with the Cathedral Choral Society; Bach's *St. John Passion* with Les Talens Lyriques; Bach's *St. Matthew Passion* for the Chicago Bach Project with John Nelson and Soli Deo Gloria; Brahms' *German Requiem*, Haydn's *Creation*, and Elgar's *Dream of Gerontius*; "Christus" in *St. Matthew Passion* with the St. Thomas Choir of Men and Boys; and the Ojai Music Festival in songs of Cowell and Ives.



Jamie Van Eyck (*Mezzo-Soprano*) appeals to audiences and critics alike as a compelling young artist in opera and concert. This season, she reprises the roles of Dido and the Sorceress with MMDG in *Dido and Aeneas*, sings Ruggiero in *Alcina* with New York's WhiteBox Art Center, and debuts with the Alabama Symphony as Hansel in *Hansel and Gretel*. She returns to the Colorado Symphony for Handel's *Messiah*, and is a guest artist for multiple organizations including Baylor University, where she is an Assistant Professor of Voice. Ms. Van Eyck will spend the summer touring South Africa in concerts featuring the songs of Johannes Brahms. Ms. Van Eyck is a recording artist with Bridge Records of New York, and can be heard on the American Symphony Orchestra's recording of Beethoven's Symphony No. 9. She has been featured at the Tanglewood Music Festival and Ojai Festival, among others, and has sung leading roles with opera companies such as Arizona Opera, Boston Lyric Opera and Wolf Trap Opera. An avid proponent of contemporary American music, Ms. Van Eyck has sung two world premiere performances at Carnegie Hall, including a new song cycle by Ned Rorem. At the Tanglewood Music Center, she performed the role of Mama in the premiere of Elliott Carter's *What Next?* under the baton of James Levine. Her performance can be seen on the Boston Symphony Orchestra's DVD release of the opera.



Michelle Yard (*Dancer*) 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 Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.



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



Jenn Weddel (*Dancer*) 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, Vencel 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.

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Harpsichord

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Thanks to Maxine Morris.

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