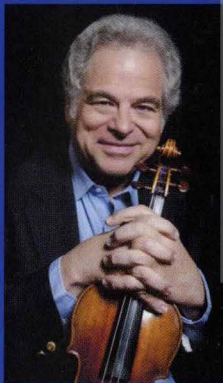


# VIRGINIA ARTS FESTIVAL 2017

ROBERT W. CROSS  
PERRY ARTISTIC DIRECTOR



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# Mark Morris Dance Group & Music Ensemble

## *Dido and Aeneas*

*By Henry Purcell*

*Conducted by Mark Morris*

*Featuring Stephanie Blythe, mezzo-soprano*



**Sandler Center for the Performing Arts  
Virginia Beach  
Saturday, May 13, 8:00 PM**

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*This program funded in part by the National Endowment for the Arts and the citizens of Virginia Beach through a grant from the Virginia Beach Arts and Humanities Commission.*



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## MARK MORRIS DANCE GROUP

MICA BERNAS\* SAM BLACK DURELL R. COMEDY  
RITA DONAHUE DOMINGO ESTRADA, JR. LESLEY GARRISON  
LAUREN GRANT SARAH HAARMANN\* BRIAN LAWSON  
AARON LOUX LAUREL LYNCH DALLAS McMURRAY  
BRANDON RANDOLPH NICOLE SABELLA  
BILLY SMITH NOAH VINSON

\*apprentice

**MARK MORRIS, conductor**

**MMDG MUSIC ENSEMBLE**

### VOCAL SOLOISTS

Stephanie Blythe, *mezzo-soprano*

Marguerite Krull, *soprano*

Sherezade Panthaki, *soprano*

Jason Weisinger, *tenor*

Douglas Williams, *baritone*

*Artistic Director*

**MARK MORRIS**

*Executive Director*

**NANCY UMANOFF**

Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Morley and Frederick Bland, Booth Ferris Foundation, Allan and Rhea Bufferd, Suzy Kellems Dominik, Doris Duke Charitable Foundation, Doris Duke Foundation for Islamic Art, Judith R. and Alan H. Fishman, Shelby and Frederick Gans, Isaac Mizrahi & Arnold Germer, the Howard Gilman Foundation, Sandy Hill, Ellsworth Kelly Foundation, Elizabeth Liebman, The Pierre and Tana Matisse Foundation, Suzanne Berman and Timothy J. McClimon, The Andrew W. Mellon Foundation, Mertz Gilmore Foundation, Meyer Sound/Helen and John Meyer, New England Foundation for the Arts, Stavros Niarchos Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, Poss Family Foundation, Diane Solway and David Resnicow, Margaret Conklin and David Sabel, The Fan Fox and Leslie R. Samuels Foundation, Iris Cohen and Mark Selinger, The SHS Foundation, The Shubert Foundation, Jane Stine and R.L. Stine, The White Cedar Fund, and Friends of MMDG.

## PROGRAM

### ***DIDO & 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

### **MMDG Music Ensemble**

Mark Morris, *conductor*

|              | DANCERS              | SINGERS            |
|--------------|----------------------|--------------------|
| BELINDA      | Lesley Garrison      | Sherezade Panthaki |
| DIDO         | Laurel Lynch         | Stephanie Blythe   |
| SECOND WOMAN | Nicole Sabella       | Marguerite Krull   |
| AENEAS       | Domingo Estrada, Jr. | Douglas Williams   |
| SORCERESS    | Laurel Lynch         | Stephanie Blythe   |
| FIRST WITCH  | Noah Vinson          | Sherezade Panthaki |
| SECOND WITCH | Dallas McMurray      | Marguerite Krull   |
| SAILOR       | Aaron Loux           | Jason Weisinger    |

### **Courtiers, Witches, Spirits, Sailors, and Conscience**

Mica Bernas, Sam Black, Lesley Garrison, Sarah Haarmann, Brian Lawson,  
Aaron Loux, Dallas McMurray, Nicole Sabella, Billy Smith, Noah Vinson

Premiere: March 11, 1989 – Théâtre Varia, Brussels, Belgium

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

## **MMDG MUSIC ENSEMBLE**

### **ORCHESTRA**

#### **Violin**

Georgy Valtchev  
Adda Kridler  
Michelle Ross  
Alex Fortes

#### **Second Violin**

Benjamin Russell  
Anna Luce  
Salley Koo

#### **Viola**

Greg Luce  
Irena McGuffee

#### **Cello**

Wolfram Koessel  
Alberto Parrini

#### **Double Bass**

Logan Coale

#### **Theorbo**

Hank Heijink

#### **Harpsichord**

Colin Fowler

## **MMDG MUSIC ENSEMBLE**

### **CHORUS**

#### **Soprano**

Laura Inman  
Emily Kennerley  
Marie Mascari  
Emily Moore

#### **Alto**

Yiselle Blum  
Elise Gaugert  
Yonah Gershator  
Jonathan May

#### **Tenor**

Jhasoa Agosto  
Chad Kranak  
Riley Soter  
Jason Weisinger

#### **Baritone**

Clinton Curtis  
Brian Hurst  
Tim Krol  
Enrico Lagasca



## **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.

# **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 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, o, ho, etc.

## SORCERESS

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

## CHORUS

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

## *The Witches Dance*

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

*(Enter Dido, Belinda and women)*

## DIDO

Your counsel all is urg'd in vain,  
To earth and heaven I will complain;

To earth and heaven why do I call?  
Earth and heaven conspire my fall.  
To Fate I sue, of other means bereft,  
The only refuge for the wretched left.

BELINDA

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

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** 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 over 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 twenty 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 Tanglewood Music Center, 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. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Mark Morris was 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.

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

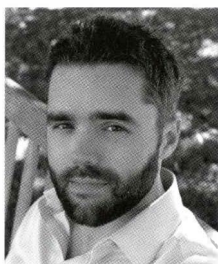
the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. 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*. In 2015 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.

The **MMDG MUSIC ENSEMBLE**, formed in 1996, is integral to the Dance Group. "With the dancers come the musicians...and what a difference it makes" (*Classical Voice of North Carolina*). The Ensemble's repertory ranges from 17<sup>th</sup> and 18<sup>th</sup> century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The musicians also participate in Access/MMDG – the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.

**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 nine 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, *Dido and Aeneas*) was born in Hoeilaart, Belgium, and 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 20<sup>th</sup> 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) has designed several pieces for Mark Morris Including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *Mozart Dances*, *Romeo and Juliet: On Motifs of Shakespeare*, *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*. Recent designs for dance include *The Weight of Smoke*, *Dill Dilly* and *Sullivaniana* [Paul Taylor's American Modern Dance], *The Nutcracker* [Pacific Northwest Ballet/Seattle], *The Sleeping Beauty*, choreographed by Alexi Ratmansky [Teatro alla Scala Ballet and ABT] and *Twyla Tharp's 50<sup>th</sup> Anniversary Tour* [US and NY State Theatre]. Recent design for opera includes the world premiere of Kaija Saariaho's *Only the Sound Remains* [Dutch National Opera] and *Iolanta/Persephone* [Festival D'Aix-en-Povence], both directed by Peter Sellars. Recent theatre designs include *Desdemona*, also directed by Peter Sellars [UCLA/CAP, Melbourne and Sydney Festivals] and *DruidShakespeare*, directed by Garry Hynes [Galway, Irish tour and Lincoln Center Festival]. He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.



**COLIN FOWLER** (music director, harpsichord) began his musical study at the age of 5 in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician

and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award winning musical *Jersey Boys*. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and also leads services and concerts at Park Avenue Synagogue, where he has served as Music Director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with many world renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Hailed by *The New York Times* as 'invaluable' and 'central to Morris' music', he was appointed music director in 2013.



**MICA BERNAS**, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as member of the corps de ballet, performing as a soloist from 2001-2006. Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project, and Carolyn Dorfman Dance (2007-2013). She was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at The Joyce Theater for the company's 70<sup>th</sup> Anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as an apprentice January 2017.



**SAM BLACK** is originally 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 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.



**STEPHANIE BLYTHE** (mezzo-soprano) is considered one of the most highly respected artists of her generation. She has appeared with many of the most distinguished opera companies in the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House, and the Paris Opera. Also an accomplished concert singer, she has appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Philadelphia Orchestra, the MET Orchestra, the Halle Orchestra, and the Concertgebouw, and at the Tanglewood and Mostly Mozart festivals and the BBC Proms. In recital, she has been presented by Carnegie Hall, Alice Tully Hall, the 92<sup>nd</sup> Street Y, and Town Hall in New York; the Vocal Arts Society in Washington DC, the Philadelphia Chamber Music Society, and the Tanglewood and Ravinia festivals. Blythe starred in the Metropolitan Opera's live HD broadcasts of *Orfeo ed Euridice*, *Il Trittico*, *Rodelinda*, and the complete Ring Cycle. She also appeared in PBS's *Live From Lincoln Center* broadcasts of the New York Philharmonic's performance of *Carousel* and her acclaimed show, *We'll Meet Again: The Songs of Kate Smith*. Her recordings include her solo album, *as long as there are songs* (Innova), and works by Mahler, Brahms, Wagner, Handel and Bach (Virgin Classics). Blythe was named Musical America's Vocalist of the Year for 2009. Her other awards include the 2007 Opera News Award and the 1999 Richard Tucker Award. She is also the Artistic Director of the Fall Island Vocal Arts Seminar at the Crane School of Music.



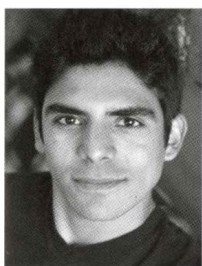


**DURELL R. COMEDY**, a native of Prince Georges County, Maryland, began dancing at the age of 6 with Spirit Wings Dance Company. He graduated from the Visual & Performing Arts program of Suitland High School in 2004 and magna cum laude from George Mason University, receiving his B.F.A. in dance performance in 2008. Since then, he's worked and performed with The Metropolitan Opera, Troy Powell, and Kyle Abraham, among others. Comedy was a member of the Limón Dance

Company from 2009-2015, performing principal and soloist roles. He's also appeared as a soloist dancer in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013-2014 as a principal dancer and dance captain. He was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy joined MMDG as an apprentice in 2015 and became a company member in 2016.

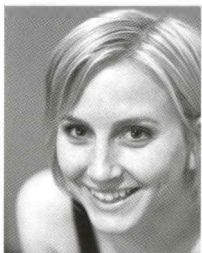


**RITA DONAHUE** was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a B.A. in English and a B.F.A. in dance. Donahue danced with bopi's black sheep/dances by kraigpatterson and joined MMDG in 2003.



**DOMINGO ESTRADA, JR.**, 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** 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 MMDG's Dance for PD® program.





**LAUREN GRANT** has danced with the Mark Morris Dance Group since 1996, appearing in 60 of Morris' works. She teaches technique around the globe, including classes for the company and The School at The Mark Morris Dance Center, sets Morris' work at universities, and is currently Morris' rehearsal assistant on his newest creation. Grant received a 2015 New York Dance and Performance Award ("Bessie") for her sustained achievement in performance with Mark Morris and in recognition of her "invigorating

spontaneity, expansive phrasing, and robust musicality." Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, appeared in PBS's *Great Performances*, *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 is currently pursuing her M.F.A. at Montclair State University where she is also an adjunct professor. She and her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) are parents of a son born in 2012.



**SARAH HAARMANN** grew up in Macungie, Pennsylvania and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a B.F.A in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson,

Denisa Musilova, and Bill Young. She joined MMDG as an apprentice in January 2017.



**MARGUERITE KRULL** (soprano), is passionate about bringing to life works that have been forgotten or neglected. Possessed of keen musical intelligence and a vocal range from high lyric mezzo-soprano to soprano, her recent appearances 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'Orphée aux enfers* with

Gotham Opera; and Alix in Gretry's 18<sup>th</sup>-century opéra-comique *Le Magnifique*. Other operatic roles include Emilia in Handel's *Flavio*, Belle in Philip Glass's *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.



others. He joined MMDG as an apprentice in 2011 and became a company member in 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.

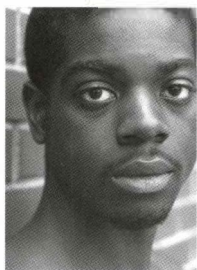


**DALLAS McMURRAY**, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition 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.



**SHEREZADE PANTHAKI's** (soprano) international success has been fueled by superbly honed musicianship, "shimmering sensitivity" (*The Cleveland Plain Dealer*), "radiant" voice (*The Washington Post*); and vividly passionate interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early-music field, Panthaki has ongoing collaborations with leading early music interpreters, including Nicholas McGegan, Simon Carrington, Matthew

Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Panthaki's performance with Philharmonia Baroque Orchestra and conductor Nicholas McGegan was named one of the "Top 10 Classical Music Events of 2015" and described as "a breathtaking combination of expressive ardor, tonal clarity, technical mastery and dramatic vividness" by the *San Francisco Chronicle*. Panthaki's 2016/17 season features performances with the Tafelmusik Baroque Orchestra; Philharmonia Baroque; Calgary Philharmonic; Mark Morris Dance Group; Opera Lafayette; Ars Lyrica Houston; and the Kansas City, Colorado, Pasadena, and Milwaukee Symphonies. She will also serve as Christoph Wolff Visiting Performer at the Harvard University Department of Music. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque to works such as Orff's *Carmina Burana* with the Houston Symphony, John Tavener's *The Last Discourse* with Orchestra of St. Luke's, and Rachmaninoff's *Vocalise* and *Strauss lieder* at the Bari International Music Festival. Panthaki holds an artist diploma from the Yale School of Music and a master's degree from the University of Illinois.



**BRANDON RANDOLPH** 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.



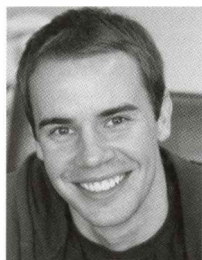
**NICOLE SABELLA** is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, She graduated from the University of the Arts in Philadelphia, PA, earning her B.F.A. in 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. Sabella first performed with MMDG in 2013 and became a company member in 2015.

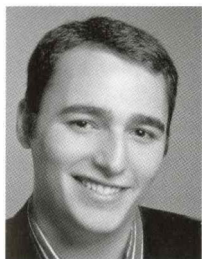


**BILLY SMITH** grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the 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.



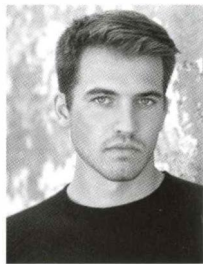
**NOAH VINSON** is originally from Springfield, Illinois, and received his B.A. in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in May 2015. He began dancing with MMDG in 2002 and became a company member in 2004.



**JASON WEISINGER** (tenor) most recently appeared with The Orchestra Now under the baton of Gerard Schwarz performing the tenor solos in Stravinsky's *Pulcinella* at The Town Hall. This past summer he was featured with the Boston POPS in their "satisfying, occasionally sublime" revue "Simply Sondheim," (*Boston Globe*) performing at both Symphony Hall in Boston and The Koussevitzky Music Shed in Lenox, MA. In Seiji Ozawa Hall, appearances with the Tanglewood Music Center Orchestra include Berlioz's

*Nuits d'été* with Stéphane Denève and scenes from Mozart's *Idomeneo* with Ken-David Masur. Weisinger has appeared in many concerts with Cincinnati Opera including *The Ricky Ian Gordon Songbook* with the composer at the piano and *The Legacy of Jewish Songsmiths* on Broadway. He will appear as a semi-finalist in the "Joy in Singing" competition at the Bruno Walter Auditorium at Lincoln Center. Weisinger has a M.M. from the University of Cincinnati - CCM and a B.M. from SUNY Fredonia in vocal performance. He is also an accomplished collaborative pianist, freelancing and coaching throughout New York City and Long Island. Visit [www.jasonweisinger.com](http://www.jasonweisinger.com) for more info.





**DOUGLAS WILLIAMS** (baritone) 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. His repertoire reaches over four centuries, being a sought-after interpreter of Monteverdi, Handel, Bach, and Mozart, in addition to the romantic and modern eras.

Williams' 2016/17 season features his debut as Figaro with Edo de Waart and the Milwaukee Symphony in a new production by Robin Guarino, as well as the roles of Sciarrone in *Tosca* with Simon Rattle and the Berlin Philharmoniker at the Baden-Baden Festspielhaus, and the Monk in Toshio Hosokawa's *Matzukaze* in Hong Kong. Recent performance highlights include the American premiere of Scarlatti's *La gloria di primavera* at Carnegie Hall and California's Orange County and Bay Area with Philharmonia Baroque Orchestra and conductor Nicholas McGegan. Also last season, Williams performed the role of Caronte in Monteverdi's *L'Orfeo* with Sash Waltz and Guests and conductor Pablo Heras-Casado. His recording of Charpentier's *La Descente d'Orphée aux Enfers* with Boston Early Music Festival won the 2015 Grammy® Award for Best Opera Recording. Williams trained at the New England Conservatory and the Yale School of Music. Raised in Farmington, Connecticut, he now lives in Berlin.

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Thanks to Maxine Morris.

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

Additional support provided by The Amphion Foundation, Inc., Arnow Family Fund, Lily Auchincloss Foundation, Inc., Beyer Blinder Belle Architects & Planners, LLP, Bossak/Heilbron Charitable Foundation, Credit Suisse Americas Foundation, Joseph and Joan Cullman Foundation for the Arts, Inc., The Gladys Krieble Delmas Foundation, Estée Lauder Companies, ExxonMobile Corporate Matching Gift Program, Google Matching Gift Program, The Charles and Joan Gross Family Foundation, Guggenheim Partners Matching Gifts, The Harkness Foundation for Dance, Marta Heflin Foundation, IBM Corporation Matching Gifts Program, JP Morgan Chase, Kinder Morgan Foundation, Leatherwood Foundation, The Henry Luce Foundation, The John D. and Catherine T. MacArthur Foundation, McDermott, Will & Emery, Morgan Stanley & Co., Harris A. Berman & Ruth Nemzoff Family Foundation, New York Life Foundation, Wilhelmina Parris, FLP, The L. E. Phillips Family Foundation, Resnicow + Associates, Jerome

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The Mark Morris Dance Group is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Mayor Bill de Blasio, Brooklyn Borough President Eric L. Adams, Council Member Helen Rosenthal, the New York City Department for the Aging, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts.

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

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For more information contact:  
MARK MORRIS DANCE GROUP  
3 Lafayette Avenue  
Brooklyn, NY 11217-1415  
(718) 624-8400  
[www.mmdg.org](http://www.mmdg.org)

facebook: markmorrisdancegroup  
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