

MARK
MORRIS
DANCE
GROUP
AND MUSIC
ENSEMBLE

in Dido and Aeneas



Photo: Costas

APRIL 2 SAT / 8PM
ELLIOTT HALL

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MARK MORRIS DANCE GROUP and MUSIC ENSEMBLE

CHELSEA ACREE SAM BLACK DURELL R. COMEDY* RITA DONAHUE
DOMINGO ESTRADA, JR. LESLEY GARRISON LAUREN GRANT
BRIAN LAWSON AARON LOUX LAUREL LYNCH STACY MARTORANA
DALLAS McMURRAY BRANDON RANDOLPH NICOLE SABELLA
BILLY SMITH NOAH VINSON JENN WEDDEL MICHELLE YARD

*apprentice

MARK MORRIS, *conductor*

MMDG MUSIC ENSEMBLE

VOCAL SOLOISTS

Marguerite Krull, soprano
Sherezade Panthaki, soprano
Jamie Van Eyck, mezzo-soprano
Jason Weisinger, tenor
Douglas Williams, baritone

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

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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*

By order of appearance

	DANCERS	SINGERS
BELINDA	Michelle Yard	Sherezade Panthaki
DIDO	Laurel Lynch	Jamie Van Eyck
SECOND WOMAN	Rita Donahue	Marguerite Krull
AENEAS	Domingo Estrada, Jr.	Douglas Williams
SORCERESS	Laurel Lynch	Jamie Van Eyck
FIRST WITCH	Noah Vinson	Sherezade Panthaki
SECOND WITCH	Dallas McMurray	Marguerite Krull
SAILOR	Lauren Grant	Jason Weisinger

Courtiers, Witches, Spirits, Sailors, and Conscience

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

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

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

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 com-
mand:
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

MMDG MUSIC ENSEMBLE

ORCHESTRA

VIOLIN

Georgy Valtchev, *concertmaster*
Adda Kridler
Michelle Ross
Keats Dieffenbach

SECOND VIOLIN

Benjamin Russell, *principal*
Anna Luce
Jonathan Dinklage

VIOLA

Jessica Troy, *principal*
Irena McGuffee

CELLO

Wolfram Koessel, *principal*
Alexander Scheirle

BASS

Logan Coale

THEORBO

Hank Heijink

HARPSICHORD

Colin Fowler

CHORUS

SOPRANO

Laura Inman
Marie Mascari
Julie Stevens
Carla Wesby

ALTO

Yiselle Blum
Elise Gaugert
Yonah Gershator
Kristin Gornstein

TENOR

Jhasoa Agosto
Kevin Rose
Riley Soter
Jason Weisinger

BASS

Andy Cook-Feltz
Tim Krol
Michael Maliakel
Edmund Milly

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 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 "un-deviating 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 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, the

Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, Cal Performances Award of Distinction in the Performing Arts, and the Orchestra of St. Luke's Gift of Music 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. The company made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 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 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 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.

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 17th 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 the road.

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*, *Paukensschlag*, *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 *Behemoth*, *Looky* 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 Nutcracker* [Pacific Northwest Ballet/Seattle], *Twyla Tharp's 50th Anniversary Tour* [US and NY State Theatre], *The Sleeping Beauty*, choreographed by Alexi Ratmansky [Teatro alla Scala Ballet and ABT], *Celts*, choreographed by Lila

York [Boston Ballet], *Sea Lark* and *Death and the Maiden* [Paul Taylor Dance Company] Recent theatre work includes *Desdemona*, directed by Peter Sellars [UCLA/CAP, Melbourne and Sydney Festivals], *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.

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.

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.

CHELSEA 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 MMDG in 2007 and joined the company in 2011.

SAM BLACK 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.

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 BFA Degree 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 began his apprenticeship with MMDG in November 2015.

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 folklorico 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 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 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.

Possessed of keen musical intelligence and large vocal range **MARGUERITE KRULL** (soprano) is passionate about bringing to life works that have been

forgotten or neglected. 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'Orphée 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'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.

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 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 train-

ing 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 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 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 in 2012.

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” (*Cleveland Plain Dealer*); a “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, John Scott, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Highlights of her past and current seasons include *Messiah* with Bach Collegium Japan, the National Symphony Orchestra, Calgary Philharmonic, and the Nashville and San Antonio Symphonies; *Saul* with the Tafelmusik Baroque Orchestra; Belinda in *Dido and Aeneas* and Galatea in *Acis and Galatea* with the Mark Morris Dance Group; *Solomon* with the Radio Kamer Filharmonie; Handel at Carnegie Hall with William Christie; *Christmas Oratorio* with the Orchestra of St. Luke's; Mozart's *Exsultate jubilate* and *Requiem*, with the Washington Bach Consort; and *St. John Passion*, *St. Matthew Passion*, and Brahms *Requiem* with St. Thomas Fifth Avenue. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque to Orff's *Carmina Burana* with the Houston Symphony, Rachmaninoff's *Vocalise* and Strauss lieder at the Bari International Music Festival, Britten's *War Requiem* with Louisville Choral Arts Society, as well as solos in Stravinsky's *Les Noces*, Poulenc's *Stabat Mater* and *Gloria*. Panthaki holds an Artist Diploma from the Yale School of Music. www.sherezadepanthaki.com

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. Nicole 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, LarLubovitch, 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.

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 White-Box 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. Van Eyck will spend the summer touring South Africa in concerts featuring the songs of Johannes Brahms. She 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 Music 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, 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.

NOAH VINSON is originally from Springfield, Illinois, and received his B.A. in dance from Columbia College Chicago. He was named one of Dance Magazine's "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.

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, Vencl 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.

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 Masters of Music from the University of Cincinnati – College-Conservatory of Music and a Bachelor of Music 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 for more info.

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. Williams was highly acclaimed as “Polyphemus” in the world premiere Mark Morris Dance Group production of Handel’s *Acis and Galatea*, and he performs the role this fall with Boston Early Music Festival. A recording with the group will be released in 2015. Other recent appearances include “Laurence” in Grétry’s *Le Magnifique* with Opera Lafayette (recorded for Naxos) and “Aeneas” in *Dido and Aeneas* with the Boston Early Music Festival. His recording of Charpentier’s *La Descente d’Orphée aux Enfers* with BEMF won the 2015 Grammy Award for Best Opera Recording. Williams’ “superb sense of drama” (*New York Times*) is as apparent on the concert stage as it is in opera. Concert highlights include a performance at Carnegie Hall with James Levine and the MET Chamber Ensemble

of Charles Wuorinen’s *It Happens Like This*; Handel’s *Messiah* with the Detroit and Houston Symphony Orchestras; Beethoven’s *Missa Solemnis* with the Cathedral Choral Society; Elgar’s *Dream of Gerontius* with New Haven Symphony, and Bach’s *St. John Passion* with Les Talens Lyriques. His 2015-2016 season features performances and a new recording of Scarlatti’s *La Gloria di primavera* with conductor Nicholas McGegan and the Philharmonia Baroque Orchestra and a reprisal of his role of “Caronte” in Monteverdi’s *Orfeo* with the dance company Sasha Waltz & Guests in Berlin, Bergen, and Baden-Baden and Opera Lille in France.

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 Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.

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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
facebook: [markmorrisdancegroup](https://www.facebook.com/markmorrisdancegroup)
twitter: [markmorrisdance](https://twitter.com/markmorrisdance)
instagram : [markmorrisdance](https://www.instagram.com/markmorrisdance)
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Dido and Aeneas DVD available at mmdg.org/store.