

Brooklyn Academy of Music

Adam E. Max, Chairman of the Board

William I. Campbell, Vice Chairman of the Board

Katy Clark, President

Joseph V. Melillo, Executive Producer

Mark Morris: Two Operas

An evening of Britten and Purcell

BAM Howard Gilman Opera House

Mar 15—18 at 7:30pm; Mar 19 at 3pm

Running time: approx. two hours & 25 minutes including intermission

Curlew River

By **Benjamin Britten**

MMDG Music Ensemble

Directed by **Mark Morris**

Featuring **Isaiah Bell**, tenor

—intermission—

Dido and Aeneas

By **Henry Purcell**

Mark Morris Dance Group

MMDG Music Ensemble

Choreography by **Mark Morris**

Conducted by **Mark Morris**

Featuring **Stephanie Blythe**, mezzo-soprano

Season Sponsor:

**Bloomberg
Philanthropies**

*In memory of Ronald P. Stanton, with gratitude
for his visionary and generous support of BAM.*

*Support for the Signature Artist Series provided
by Howard Gilman Foundation.*

*Leadership support for opera at BAM provided by:
Aashish & Dinyar Devitre
The Andrew W. Mellon Foundation*

*Major support for opera at BAM provided by
The Francena T. Harrison Foundation Trust.*

*Additional support provided by
The Fan Fox & Leslie R. Samuels Foundation.*

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

MMDG MUSIC ENSEMBLE

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.

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, Council Member Helen Rosenthal, Brooklyn Borough President Eric L. Adams, 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.

Additional support provided by The Amphion Foundation, Inc., Arnow Family Fund, Lily Auchincloss Foundation, Inc., 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 Hefflin 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, Jerome Robbins Foundation, Rolex, Billy Rose Foundation, Inc., San Antonio Area Foundation, Schneer Foundation, SingerXenos Wealth Management, Solon E. Summerfield Foundation, Tiffany & Co., Trust for Mutual Understanding, and Viad Corp.

CURLEW RIVER

A Parable for Church Performance

Music: Benjamin Britten (1913—76)

Text by William Plomer after the medieval Japanese Nôh play *Sumidagawa*

Direction **Mark Morris**

Set and costume design **Allen Moyer**

Lighting design **Nick Kolin**

Assistant to Mr. Morris **Teri Weksler**

MADWOMAN

FERRYMAN

LEADER OF THE PILGRIMS/ABBOT

TRAVELLER

SPIRIT OF THE BOY/ACOLYTE

Isaiah Bell

Douglas Williams

Clinton Curtis

Conor McDonald

Daniel Moody

CHORUS OF PILGRIMS

**Andrew Fuchs, Cooper Grodin, Dominic Inferrera, Chad Kranak, Tim Krol,
Michael Maliakel, Edmund Milly, Jason Weisinger**

Greg Luce viola

Logan Coale double bass

Alex Sopp flute/piccolo

Michael Atkinson horn

Adam Phan harp

Colin Fowler organ

Chris Thompson percussion

This production was originally created for the Tanglewood Music Center of the Boston Symphony Orchestra and first presented at Tanglewood on July 31, 2013.

Music by arrangement with European American Music Distributors Company, sole US and Canadian agent for Faber Music, Ltd., London, publisher and copyright owner

—INTERMISSION—

SUMMARY OF THE PLOT

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

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

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

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

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

The Madwoman, the Ferryman, and the Traveler resume their monks’ habits and all recess chanting the “Te lucis.”

PROGRAM NOTES

Curlew River calls for an all-male cast of singers and an instrumental group of flute (doubling piccolo), horn, viola, double bass, harp, chamber organ, and percussion (five small untuned drums, five small bells, and one large tuned gong).

Dictionaries of opera all have an entry “Curlew River,” but it is not really an opera. Britten called it a “parable,” along with its two successors *The Burning Fiery Furnace* and *The Prodigal Son*. Designed for performance in church and not in the theater, these three works fall in the sequence of Britten’s operas between *A Midsummer Night’s Dream* and *Owen Wingrave*, and belong to an important phase in his life when he was re-thinking the issues of music theater and, more broadly, the direction of his style. All three are presented in a Christian context, and although the two later works are based on biblical stories, the origin of *Curlew River* lies far from the Christian tradition in which Britten was brought up.

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

As usual with Britten, the gestation of his own *Sumidagawa* was long and slow. Plomer was keen to write the libretto, but the composer had a full schedule of commissions and tours ahead. When he needed a new opera with which to open the new theater at the Aldeburgh Festival in 1960, a Japanese drama clearly would not do, whereas the masterly *A Midsummer Night’s Dream* was perfectly judged for the occasion. What forced the Nôh idea from the back of his mind to the front was the decision to present it as if it were being played in an English monastery and to translate it completely into

a Christian setting. This would explain an all-male cast, even in the central role of the Madwoman. The Fenlands, where the action is set and where the Curlew River flows, is the low-lying part of East Anglia (Britten's homeland) that was once swampy and difficult to traverse.

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

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

so that the voices at least end their phrases together. Britten described the tempo as a "kind of controlled floating."

The melodic lines are often reminiscent of, indeed derived from, plainchant, and we hear the chant "Te lucis ante terminum" at the beginning and end as the monks process in and then finally out. They also sing "Custodes hominum psallimus" in the scene by the tomb. This gives a clear Christian aura to the representation. The flute and drums are mostly associated with the Madwoman, the flute also representing birds, and the Abbot and monks who are not playing roles participate as commentary, often in independent music. The organ's role is to provide high clusters of dissonant notes similar to the effect of the Japanese shô, a type of mouth organ that Britten heard in Tokyo. The Ferryman introduces himself to a forceful entry from the horn, and the Traveler is supported at his first appearance by double bass and harp. Britten's genius for simple but effective suggestion is heard when the ferry casts off from the shore and a series of glissandi, up and down, conveys the travelers across the river.

Sometimes we are reminded of traditional opera, as for example when everyone insists that the Madwoman entertain them with her singing in order to allow her to board the boat, or when they all realize that the boy was her child. It requires fine singing and acting, but not of a kind one might expect in Verdi. As in Stravinsky's *Oedipus Rex*, the action is told at one remove, as though in a mirror, yet it is none the less powerful for that. It requires the attention not just of our ears, our eyes, and our minds; our faith and our conscience are both called upon to participate too.

—Hugh Macdonald

HUGH MACDONALD

For many years Avis Blewett Professor of Music at Washington University in St. Louis, Hugh Macdonald has written extensively on music from Mozart to Shostakovich and is currently writing a book on the operas of Saint-Saëns.

Program note and plot summary written originally for the Tanglewood program book of the Boston Symphony Orchestra, copyright © Boston Symphony Orchestra, Inc. Reprinted by permission. All rights reserved.

Curlew River libretto is on subsequent pages.

DIDO AND AENEAS

Music **Henry Purcell** (1689)

Libretto **Nahum Tate**

Choreography **Mark Morris**

Set design **Robert Bordo**

Costume design **Christine Van Loon**

Lighting design **James F. Ingalls**

MMDG Music Ensemble

Mark Morris, conductor

BELINDA

DIDO

SECOND WOMAN

AENEAS

SORCERESS

FIRST WITCH

SECOND WITCH

SAILOR

DANCERS

Lesley Garrison

Laurel Lynch

Rita Donahue

Domingo Estrada, Jr.

Laurel Lynch

Noah Vinson

Dallas McMurray

Lauren Grant

SINGERS

Sherezade Panthaki

Stephanie Blythe

Yulia Van Doren

Douglas Williams

Stephanie Blythe

Sherezade Panthaki

Yulia Van Doren

Jason Weisinger

Courtiers, Witches, Spirits, Sailors, and Conscience

**Sam Black, Rita Donahue, Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux,
Dallas McMurray, Nicole Sabella, Billy Smith, Noah Vinson**

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

MMDG MUSIC ENSEMBLE

Colin Fowler, *Music Director*

VIOLIN I

Georgy Valtchev

Adda Kridler

Michelle Ross

Keats Dieffenbach

Nicholas Tavani

VIOLIN II

Benjamin Russell

Anna Elashvili

Jonathan Dinklage

Anna Luce

VIOLA

Jessica Troy

Greg Luce

Irena McGuffee

CELLO

Wolfram Koessel

Alberto Parrini

DOUBLE BASS

Logan Coale

THEORBO

Hank Heijink

HARPSICHORD

Colin Fowler

CHORUS

SOPRANO

Laura Inman

Marie Mascari

Emily Moore

Carla Wesby

ALTO

Yiselle Blum

Elise Gaugert

Kristin Gornstein

Daniel Moody

TENOR

Jhasoa Agosto

Andrew Fuchs

Chad Kranak

Jason Weisinger

BARITONE

Tim Krol

Michael Maliakel

Conor McDonald

Edmund Milly

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.

Dido and Aeneas libretto is on subsequent pages.

Mark Morris: Two Operas—Dancers & Musicians



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



Isaiah Bell



Stephanie Blythe



Clinton Curtis



Conor McDonald



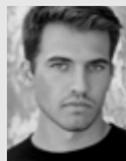
Daniel Moody



Sherezade Panthaki



Yulia Van Doren



Douglas Williams

Mark Morris: Two Operas—Musicians



Jhasoa Agosto



Michael Atkinson



Yiselle Blum



Logan Coale



Keats Dieffenbach



Jonathan Dinklage



Anna Elashvili



Colin Fowler



Andrew Fuchs



Elise Gaugert



Kristin Gornstein



Cooper Grodin



Hank Heijink



Dominic Infrerra



Laura Inman



Wolfram Koessel



Chad Kranak



Adda Kridler



Tim Krol



Anna Luce



Greg Luce



Michael Maliakel



Marie Mascari



Irena McGuffee



Edmund Milly



Emily Moore



Alberto Parrini



Adam Phan



Michelle Ross



Benjamin Russell



Alex Sopp



Nicholas Tavani



Chris Thompson



Jessica Troy



Georgy Valtchev



Jason Weisinger



Carla Wesby

MARK MORRIS was born on August 29, 1956, in Seattle, WA, 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 20 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 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. 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 11 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, NY, 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 US 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 US in 1991 as one of the world's leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, CA, 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 UK'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 17th- and 18th-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, *Dido and Aeneas*) 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, in addition to *Dido and Aeneas*, include sets for *Paukenschlag*, *Stabat Mater*, and *The Death of Socrates*. Bordo is associate professor of art at The Cooper Union, New York, where he leads the painting program.

ALLEN MOYER's (scenic and costume design, *Curlew River*) Broadway credits include *The Lyons*, *After Miss Julie*, *Grey Gardens* (Tony/Drama Desk Nominations, Henry Hewes Award), *Thurgood*, *The Little Dog Laughed*, and *Twelve Angry Men*, among others. Off-Broadway credits include productions for the Public Theater, Second Stage, Lincoln Center Theater, Roundabout Theater, Signature Theater Company, Playwrights Horizons, New Group/Second Stage, and the Drama Dept. Regional credits include productions for the Dallas Theatre Center, Huntington Theater, Guthrie Theater, The Goodman, Yale Rep, Old Globe, La Jolla Playhouse, Long Wharf, Steppenwolf, Baltimore's

Center Stage, LA's Center Theater Group, and Pittsburgh Public Theater. His extensive opera credits include work for the Metropolitan Opera (*Orfeo ed Euridice*, directed by Mark Morris), New York City Opera, Houston Grand Opera, Santa Fe Opera, San Francisco Opera, Glimmerglass Opera, Opera Theater of St. Louis, Boston Lyric Opera, Scottish Opera, and the Wexford Festival (Ireland). He also worked with Mark Morris on *Sylvia* for San Francisco Ballet, and *Romeo and Juliet: On Motifs of Shakespeare* for MMDG. He received the 2006 Obie Award for Sustained Excellence. For more information, visit allenmoyerdesign.com.

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 20th Century. 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, *Dido and Aeneas*) has designed several pieces for the Mark Morris Dance Group including *Romeo and Juliet: On Motifs of Shakespeare*, *The Hard Nut*, *Mozart Dances*, and *L'Allegro, il Penseroso ed il Moderato*. For Mark Morris he has designed *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Ein Herz* (Paris Opera Ballet) and *Platée* (Royal Opera House, Covent Garden and New York City Opera). Recent designs for dance include *The Weight of Smoke*, *Dilly Dilly*, and *Sullivaniana* (Paul Taylor American Modern Dance), *The Nutcracker* (Pacific Northwest Ballet/Seattle), *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and ABT), and Twyla Tharp's 50th Anniversary Tour (US and New York State Theatre). Recent design for opera includes *The Little Matchgirl* (Spoleto Festival/USA) and *Oedipus Rex/Symphony of Psalms* (Festival d'Aix-en-Provence), *Iolanta* and *Persephone* (Opera Lyon), and the world premiere of Kaija Saariaho's *Only the Sound Remains* (Dutch National Opera), all directed by Peter Sellars. Recent theater includes *Waiting for Godot*, directed by Garry Hynes (Druid Theatre/Galway, Irish tour). He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, CA.

NICK KOLIN (lighting design, *Curlew River*) has designed three works for Mark Morris Dance Group: *A Forest, Whelm, and Words*, and continues his work as touring lighting supervisor. Recent dance projects include new works for Philadanco!, *Art of Fugue* with Syren Modern Dance, many collaborations with the Joffrey Ballet School, as well lighting supervisor for Daniil Simkin's *Intensio*, Wendy Whelan's *Restless Creature*, the Apollo Theater's *Get on the Good Foot*, Dance Heginbotham, Lincoln Center Festival, and NY City Center's Fall for Dance Festival. Other projects include productions with the Cincinnati Ballet, Gotham Chamber Opera, Asolo Repertory Theater, Castillo Theater, and Signature Theatre. Kolin is an adjunct faculty member at Hunter College, where he is the resident lighting designer for the MFA playwriting program. He holds an MFA from New York University Tisch School of the Arts.

COLIN FOWLER (MMDG Music Director, conductor) began his musical studies at the age of five 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 degree in 2003 and his Master of Music degree 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 arenas of the music scene in NYC. 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 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.

ISAIAH BELL (tenor) has been named as "a singer to watch, not just for his attractive stage presence, but for his elegant tenor" (*La Scena Musicale*). The Canadian-American's performance in the role of the Madwoman in Britten's *Curlew River* was described by *The New York Times* as one of "haunting beauty, ideally depicting emotional distraction with ultimate economy and glowing vocal skill." Highlights of his upcoming season include the role of Lechmere in Britten's *Owen Wingrave* (under Mark Wigglesworth at the Edinburgh Festival), George Benjamin's *Written on Skin* conducted by the composer with the Toronto Symphony, Mozart's Requiem with the Colorado Symphony under Pinchas Zukerman, and Berlioz's *Roméo et Juliette* and the Honegger/Ibert opera *L'Aiglon*, both with Kent Nagano and l'Orchestre symphonique de Montréal. He will also sing with the New Jersey Symphony, the Vancouver Symphony and San Francisco's Opera Parallèle, among others. Recent appearances include Bach's St. Matthew Passion with Yannick Nézet-Séguin and l'Orchestre Métropolitain, a recital of German and English song broadcast on CBC Radio's *In Concert*, Ferrando in *Così fan tutte* with Jeunesses Musicales, a staged *Messiah* with Against the Grain Theatre, and William Walton's *Façade* with l'Orchestre symphonique de Montréal.

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—06. 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—13). 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 70th 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, CA, where he began studying tap at the age of nine with Katie Maltzberger. 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.

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 Concertgebouworkest, 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 92nd 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' *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, MD, began dancing at the age of six with Spirit Wings Dance Company. He graduated from the visual and performing arts program of Suitland High School in 2004 and magna cum laude from George Mason University, receiving his BFA in dance performance in 2008. Since then, he has 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—15, performing principal and soloist roles. He has appeared as a soloist dancer in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013—14 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 and became a company member in 2016.

CLINTON CURTIS (baritone) is a multi-genre singer, musician, and songwriter originally from Key West, FL. As a choral singer he has worked with many of the world's luminary conductors and orchestras, most recently including engagements with the New York Philharmonic, Berlin Philharmonic, and San Francisco Symphony. As a popular songwriter and frontman for The Clinton Curtis Band he has toured internationally as a cultural ambassador with the US Department of State. He has released five original studio albums available at music.clintoncurtis.com. *Curlew River* marks his operatic debut.

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

DOMINGO ESTRADA, JR., a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced ballet folklorico through his church for 11 years. Estrada earned his BFA 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, IL and received her early dance training at the Center of Creative Arts in St. Louis, MO, and Interlochen Arts Academy in Interlochen, MI. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a BFA from Purchase College. She first performed with MMDG in 2007 and became a company member in 2011. Garrison teaches at The School at Mark Morris Dance Center and for the 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' *Great Performances*, *Live from Lincoln Center*, 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, IL, and earned a BFA from NYU's Tisch School of the Arts. She is currently pursuing her MFA 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, PA 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 BFA 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.

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, WA, 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 BFA 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, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jirí Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

CONOR MCDONALD (baritone) is currently a member of the Sandford Studio Artist Program at Kentucky Opera, where he has been heard as Yamadori in *Madame Butterfly* and as Pish-Tush in *The Mikado*. Recent engagements include Cardinal/Priest in Glass' *Galileo Galilei* with Des Moines Metro Opera, Dandini in *La Cenerentola* with Opera Iowa, and Junius in *The Rape of Lucretia* with CUNY Queens. As a vocal fellow at the Tanglewood Music Center, McDonald sang the songs of Ravel, Schumann, Dessau, and Berlioz, among others, and appeared in the ensemble of Mark Morris' production of Britten's *Curlew River*. As a student at the University of Cincinnati College-Conservatory of Music, McDonald was heard as Jesus in Bach's St. John Passion, Malatesta in *Don Pasquale*, Papageno in *Die Zauberflöte*, and in workshops of newly commissioned operas in collaboration with Cincinnati Opera. Upcoming engagements include performances as a Young Artist at the Glimmerglass Festival, Harlekin in *Ariadne auf*

Naxos with Kentucky Opera, and as Hercules in *Hercules vs. Vampires* as an Emerging Artist at Nashville Opera.

DANIEL MOODY (countertenor) has garnered widespread acclaim for his commanding vocal timbre and expressive musicianship. Praised as having “vocal resonance, [which] makes a profoundly startling impression” (*The New York Times*) and for his “vivid and powerful” voice (*Boston Musical Intelligencer*), Moody has performed at the Boston, Indianapolis, and Washington Early Music Festivals. Recent concert and opera performances include Handel’s *Giulio Cesare* and *Rinaldo*, Britten’s *A Midsummer Night’s Dream*, and Bach’s St. Matthew Passion and Handel’s *Messiah* with Charleston Symphony and Winston-Salem Symphony. He participated as one of four vocalists in Joyce DiDonato’s Carnegie Hall workshop in 2016, broadcast on Medici TV. Highlights of 2016—17 include the American premiere of George Benjamin’s *Dream of the Song* at Tanglewood’s Festival of Contemporary Music, engagements with Mark Morris Dance Group, Apollo’s Fire, and Boston Symphony Orchestra. Moody is a graduate of Peabody Conservatory and Yale’s Institute of Sacred music. DanielMoodyCountertenor.com

SHEREZADE PANTHAKI’s (soprano) international success has been fueled by superbly honed musicianship, “shimmering sensitivity” (*Cleveland Plain Dealer*), “radiant” voice (*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, SC, 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 BFA 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, FL, 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 BFA 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, VA 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—10. He joined MMDG as a company member in 2010.

YULIA VAN DOREN (soprano) was recognized by *Opera* magazine as “a star-to-be” following her Lincoln Center debut. The young Russian-American’s debut with the Toronto Symphony Orchestra was acclaimed as a “revelation... a ravishing lyric voice and an ease with vocal ornamentation that turned her into an enchanted songbird” (*Toronto Star*). For her last minute step-in with the Cleveland Orchestra, the *Cleveland Plain Dealer* praised Van Doren as an artist of “melting poignancy” and added, “To Van Doren, one could easily have listened for hours.” Van Doren’s 2016—17 season features appearances with the Toronto Symphony (*Messiah*), Philharmonia Baroque Orchestra (Handel’s *Joshua*), Milwaukee Symphony (Poulenc’s *Gloria*), Charlotte Symphony (Mendelssohn’s *Elijah*), and Arion Baroque Orchestra in a Canadian tour of Bach’s Mass in B Minor. Van Doren revives her role in Mark Morris Dance Group’s *Dido and Aeneas* at BAM. A dedicated interpreter of repertoire off the beaten path, career highlights include creating the lead female role in the world premiere of Shostakovich’s *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny’s opera *Le roi et le fermier* at Opera de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); and a tour of Handel’s *Orlando* with Philharmonia Baroque Orchestra to the Mostly Mozart, Ravinia, and Tanglewood festivals.

NOAH VINSON is originally from Springfield, IL and received his BA in dance from Columbia College, Chicago. He was named *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 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 its “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 MM from the University of Cincinnati-CCM and a BM from SUNY Fredonia in vocal performance. He is also an accomplished collaborative pianist, freelancing and coaching throughout New York City and Long Island. jasonweisinger.com

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 Sciarone 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 Sasha 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, CT, he now lives in Berlin.

Mark Morris Dance Group

MARK MORRIS DANCE GROUP STAFF

Artistic Director **Mark Morris**
Executive Director **Nancy Umanoff**

PRODUCTION

Technical Director **Johan Henckens**
Music Director **Colin Fowler**
Lighting Supervisor **Nick Kolin**
Sound Supervisor **Rory Murphy**
Costume Coordinator **Stephanie Sleeper**
Wardrobe Supervisor **Maria Garcia**

ADMINISTRATION

Chief Financial Officer **Elizabeth Fox**
Finance Manager **Sonja Kostich**
Finance Associate **Natalia Kurylak**
Human Resources Manager **Rebecca Hunt**
Company Manager **Jen Rossi**
Management Associate **Geoff Chang**
Management Assistant **Julia Weber**
Archive Project Manager **Stephanie Neel**
Archive Project Associate **Sandra Aberkalns**
Administrative Assistant **Marianny Loveras**
Intern **Marlie Delisfort**

DEVELOPMENT

Director of Development **Michelle Amador**
Manager of Institutional Giving **Sophie Mintz**
Individual Giving Officer **Tyler Mercer**
Development Associate **Kristen Gajdica**

MARKETING

Director of Marketing **Karyn LeSuer**
Marketing & Digital Media Manager **Cortney Cleveland**
Marketing Assistant **Jack Gillard**
Intern **Julie Dietel**

EDUCATION

Director of Education **Sarah Marcus**
School Director **Kelsey Allison**
School Administrator **Rachel Merry**
Education Programs Assistant **Jessica Pearson**
Education Interns **Dominique Carryl-St. Louis, Annie Heath**
Outreach Director **Eva Nichols**
Dance for PD® Program Director **David Leventhal**
Dance for PD® Program and Engagement Assistant
Maria Portman Kelly
Dance for PD® Programs Assistant **Amy Bauman**
Dance for PD® Intern **Kellie Libertò**

DANCE CENTER OPERATIONS

Operations Manager **Elise Gaugert**
Facilities Manager **Mark Sacks**
Rentals and Office Manager **Erica Marnell**
Retail Store Manager **Janice Gerlach**
Front Desk Associates **Alyssa Filoramo, Liz Law, Roxie Masel, Tiffany McCue, Aria Roach**
Intern **Chani Wagh**
Maintenance **Jose Fuentes, Hector Mazariegos, Orlando Rivera, Justin Sierra, Arturo Velazquez**
Work/Study **Darlene Arrington, Joan Bradford, Hannah Da Silva, Alex Johnson, Hailey Kemp, Drew Lewis, Nicole Mayes, Michael Natale, Maureen Peabody, Brian Rodriguez, Faith Savage**

Booking Representation **Michael Mushalla** (Double M Arts & Events)

Media and General Consultation Services

William Murray (Better Attitude, Inc.)

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

Development Consultant **Dunch Arts, LLC**

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

Orthopaedist **David S. Weiss, MD** (NYU Langone Medical Center)

Physical Therapist **Marshall Hagins, PT, PhD**

Hilot Therapist **Jeffrey Cohen**

Thanks to Maxine Morris.

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

MMDG BOARD OF DIRECTORS

David Resnicow, Chairman	Shelby Gans
Mark Selinger, Vice-Chairman	Jennifer Goodale
Isaac Mizrahi, Secretary	Sandy Hill
Sarabeth Berman	Timothy J. McClimon
Frederick Bland	Helen Meyer
Allan Bufferd	Mark Morris
Margaret Conklin	Ellen Offner
Suzy Kellems Dominik	Jane Stine
Judith R. Fishman	Nancy Umanoff

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

Curlew River ©2013 Discalced, Inc.

Dido and Aeneas ©1989 Discalced, Inc.

For more information contact:

MARK MORRIS DANCE GROUP | 3 Lafayette Avenue | Brooklyn, NY 11217-1415 | (718) 624-8400 | mmdg.org

facebook: markmorrisdancegroup

twitter: markmorrisdance

instagram : markmorrisdance

snapchat : markmorrisdance

tumblr: mmdgontheroad

youtube: Mark Morris Dance Group

Sign up for inside news from the Mark Morris Dance Group.

Go to mmdg.org/join-email-list or text "MORRIS" to 66866.

Curlew River—Libretto

CURLEW RIVER

Benjamin Britten

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

—Translations from the Latin by John Mason Neale

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

Abbot, Monks, Acolytes, and Instrumentalists

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

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

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

To thee before the close of day, creator of the world, we
pray that, with thy wonted favor, thou
wouldst be our guard and keeper now.

From all ill dreams defend our sight, from fears and
terrors of the night; withhold from us our ghostly foe,
that spot of sin we may not know.

O Father, that we ask be done, through Jesus Christ,
thine only Son, who, with the Holy Ghost and thee,
doth live and reign eternally.

Amen.

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

Monks
A sign of God's grace.

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

Monks
A sign of God's grace.
Abbot
As candle-shine

In a dismal place,
A feshet split
In a desert waste,
As innocence
Outshineth guilt,
A sign was given
Of God's good grace.

Abbot and Monks
O pray for the souls of all that fall
By the wayside, all alone.
O praise our God that lifteth up
The fallen, the lost, the least.

Abbot
Belovèd, attend
To our mystery.

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

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

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

Today is an important day,
Mark this well, all of you!

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

Abbot and Chorus
Far, far northward he must go;
Weary days of travel lie before him.
Traveller
Behind me, under clouds and mist,
Heaths and pastures I have crossed;
Woods and moorlands I have passed,
Many a peril I have faced;

Curlew River—Libretto

May God preserve wayfaring men!
Here is the bank of the Curlew River,
And now I have reached the ferry.
I see the ferry boat about to leave.

Chorus

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

Traveller

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

Ferryman

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

Madwoman

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

Ferryman

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

Traveller

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

Ferryman

I will delay the ferry boat.

Madwoman

Let me in! Let me out!
 Tell me the way!
 How can you say
Why the point of an arrow
 Divideth the day?
Why to live is to warm
 An image of clay
 Dark as the day?
Let me in! Let me out!
 I turn me away!

Ferryman

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

All (Traveller, Ferryman, Abbot, and Chorus)

She is coming this way!
We will wait for the madwoman. We will delay the ferry
boat!
We wish to see her.
We wish to hear her singing. We will laugh at her
Crazily singing.

All

She wanders raving, and all alone.

Madwoman

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

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

Abbot and Chorus

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

Madwoman

Does he know his mother's grief?

Abbot and Chorus Dew on the grass Sparkles like hope
And then is gone.

Madwoman

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

Abbot

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

Chorus

Dew on the grass
It's here, it's gone!

Madwoman

Near the Black Mountains
There I dwelt,
Far in the West,
There I was living
With my only child.
One day alas he vanished:
With silence every room was full,
Full of his absence,
Roaring like the sea!

Curlew River—Libretto

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

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

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

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

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

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

Madwoman
Ferryman, ferryman,
Let me get into your boat!

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

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

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

Madwoman
Let me get into your boat!

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

Ferryman and Tenors
Unless you entertain us with your singing!

Traveller and Baritones
We want to hear you singing, crazily singing!
Abbot and Basses
Make us laugh with your singing,
Madwoman!
All
Show us what you can do! Madwoman, sing!
Madwoman
Ignorant man!
You refuse a passage
To me, a noblewoman!
It ill becomes you
Curlew ferryman,
Such incivility.

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

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

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

Ferryman
Those? They're only common gulls.
Madwoman
Gulls you may call them!
Here, by the Curlew River,
Call them, I beg of you,
Curlews of the Fenland.
Ferryman
I beg your pardon.
Living in this famous place
I should have known
To call them
Curlews of the Fenland.

Madwoman
Instead of gulls.

Traveller
A traveller at this very place cried—

Madwoman
"Tell me, does the one I love In this world still live?"

Traveller
—Thinking of his lady love—

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

Curlew River—Libretto

Traveller

—Yearning for a woman.

Traveller and Ferryman

Both derive from longing,
Both from love.

"Birds of the Fenland," she will ask, But answer they will not.

"Birds of the Fenland, though you float or fly, Wild birds,
I cannot understand your cry."

Chorus

Birds of the Fenland, she will ask you too, "Is the child
I love

Still living?"

She will ask, and she will ask,
But answer they will not.

"Tell me, does the one I love
In this world still live?"

Abbot and Chorus

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

Traveller, Abbot, and Chorus

Ferryman, she begs of you
To let her come aboard.
She sees the boat is crowded,
But let her come aboard,
Let her come aboard!

Ferryman

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

Lady, be quick and come aboard! And you too, traveller.

To navigate the ferry boat Is not easy.

The river is glassy,
But the Devil himself
With strong-flowing currents
Can drag the boat aside,
And carry away
All who are in her.

Be careful and sit still.

God have mercy upon us!

Traveller, Abbot, and Chorus

God have mercy upon us!

Ferryman

Hoist the sail!

Traveller, Abbot, and Chorus

Curlew River, smoothly flowing
Between the Lands of East and West,
Dividing person from person!
Ah, ferryman,

Row your ferry boat,

Bring nearer, nearer,
Person to person,
By chance or misfortune,
Time, death or misfortune,
Divided asunder!

Traveller

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

Ferryman

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

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

Abandoned by his master, the boy lay alone. The river people pitied him, took care of him. But he grew weaker and weaker. We asked him who he was, where he was born. "I was born," he said, "in the Western Marches; from my pillow, when I first opened my eyes, I could see the Black Mountains. I am the only child of a nobleman. My father is dead, I have lived alone with my mother. Then, walking alone in our own fields, I was seized by that stranger. He threatened to kill me...But there was no need: I know I am dying... Please bury me here, by the path to this chapel. Then if travellers from my dear country pass this way, their shadows will fall on my grave, and plant a yew tree in memory of me." He spoke these words calmly, like a man. Then he said a prayer:

"Kyrie eleison! Kyrie eleison!"

And then he died.

Traveller, Abbot, and Chorus

Kyrie eleison! Kyrie eleison!

Ferryman

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

Curlew River—Libretto

Traveller, Abbot, and Chorus
Kyrie eleison! Kyrie eleison!

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

Traveller, Abbot and Chorus
Kyrie eleison! Kyrie eleison!

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

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

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

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

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

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

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

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

Madwoman
Ferryman, how old was the boy?

Ferryman
I told you, he was twelve.

Madwoman
What was his name?

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

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

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

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

Ferryman
No one of his family.

Madwoman
Not even his mother?

Ferryman
Not even his mother!

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

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

Ferryman
Who could have dreamed it?
The boy who died here!
Her sad search is ended.
Is ended after months of weary searching.
Abbot
The madwoman was his mother!
Him she was seeking
Was not to be found.

Madwoman
Am I dreaming?
Is this a dream?

Chorus
He was her child!
She has found his grave here by the river.

Curlew River—Libretto

She was his mother!
She has only found sorrow!
Is this a dream?
Or is it true she was his mother?

Madwoman
O Curlew river, cruel Curlew,
Where all my hope is swept away!
Torn from the nest, my bird,
Crying in empty air.
Now the nest of the curlew is silent with snow,
And the lamb is devoured by the carrion crow...
The innocent lamb...
The heathen crow!
Good people, where shall I turn?
Tell me now!
Take me back...
Chain on my soul, let me go!
O River Curlew, O curlew, cruel bird!
Abbot and Chorus Here, where the Curlew Separates
for ever
On that side, the Land of the West,
And here, the Eastern Fens.
Here where the River
For ever divides them
Her sad search is ended.

Ferryman
Who would have guessed that
The boy was her child?
Traveller

This madwoman was his mother.

Ferryman
Lady, I pity you!

Traveller
I pity you!

Both
We pity you!

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

Ferryman
Your sad search is ended!

Ferryman
Now let me show you
Where the boy is buried.

I beg you,
Please step this way. Lady, come with me.

This is the grave of your young child.
That his young soul may rest in peace,
We all can pray.
May Heaven receive it!
For his young soul's repose, lady, Your prayer is best.
Ferryman, Abbot and Chorus
Lady, let him guide you to the tomb,
The place where your wandering steps have brought
you. This is the grave of your young child.
That his soul may rest in peace,
We all can pray.
May Heaven receive it!
Madwoman
Hoping, I wandered on,

Hoping to find my son.
I have come alone
To the reedy land of Fens,
Where all is strange to me,
Only to learn
In all this earth, no road
Leads to my living son.
Hoping, I wandered on—
I have come to a grave!
Did I give birth to him
To have him stolen
And carried far away,
Here to the Eastern Fens
To end as dust by the road?
O, good people, open up the tomb That I may see again
The shape of my child,
His face, his well-belovèd face!

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

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

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

Traveller
This is not right.
Lady, remember,
All of us here
May pray for your child
But your prayer is best
To rejoice his young soul.

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

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

Madwoman

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

Ferryman

And her prayers go straight to Heaven.

Traveller

Her prayers go to Heaven.

Ferryman and Traveller

And, O, to the numberless

Holy and glorious

Saints and martyrs,

All the company

Holy and glorious

There in the blessed

Abode of eternal

Peacefulness, happiness.

All angels, all martyrs,

All saints, pray for us.

Christ have mercy upon us.

Abbot and Chorus

Custodes hominum psallimus Angelos,

Naturae fragili quos Pater addidit

Caelestis comites, insidiantibus

Ne succumberet hostibus.

Nam quod corruerit proditor Angelus, Concessis merito

pulsus honoribus, Ardens invidia, pellere nititur

Quos caelo Deus advocat.

The guardians of our race, our Angel Guides we hail;
our Father sendeth forth to aid our nature frail
these heavenly friends, lest we should suffer overthrow
through cunning of our subtle foe.

For he, who justly lost the honor once his own,
the traitor angel, rues his lost and vacant throne,
with burning envy strives to make them fall away whom
God doth call to heavenly day.

Madwoman

From the river

I hear voices,

Like souls abandoned

Curlews are calling.

"Birds of the Fenland, though you float or fly,

Wild birds, I cannot understand your cry.

Tell me, does the one I love

In this world still live?"

Ferryman, Traveller, Abbot, and Chorus

Haec custos igitur pervigil advola, Avertens patria de
tibi credita

Tam morbos animi, quam requiescere Quidquid non
sinit incolas.

Then, watchful Guardian, spread thy wings and cleave
the air,
haste hither to our home committed to thy care;
drive thence each noxious ill that might the soul infest,
nor suffer danger here to rest.

Spirit and the Rest

Sanctae sit Triadi laus pia jugiter...

Madwoman

I thought I heard

The voice of my child.

Spirit and the Rest

Cujus perpetuo numine machina...

Madwoman

I thought I heard him. Praying in his grave.

Spirit and the Rest

Triplex haec regitur...

Ferryman

We also heard it,

Traveller

The voice of the child

Spirit and the Rest

...cujus in omnia...

Ferryman

We shall keep silent.

Traveller

Say your prayer alone, lady.

Ferryman

Say it alone.

Abbot, Chorus and Spirit

Regnat gloria saecula.

Now to the holy Three your praise devoutly pour...

His glorious Godhead guides and governs evermore...

This triple fame...

...to him ascribe we all our praise...

Who reigns through everlasting days.

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

Spirit
Amen.

All (except the Madwoman and Spirit)
Hear his voice!
See, there is his shape!

Madwoman
Is it you, my child?

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

Abbot and Chorus
Amen.

Spirit
God be with you all.

Ferryman and Traveller
Amen.

Spirit
God be with you, mother.

Mother
Amen.

Spirit
Amen.

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

Monks
A sign of God's grace.

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

Monks
With grief distraught.

Abbot and Monks (exhorting the congregation)
O praise our God that lifteth up The fallen, the lost, the
least;
The hope He gives, and His grace that heals.

Abbot
In hope, in peace, ends our mystery.

All

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

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

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

To thee before the close of day,
creator of the world, we pray that,
with thy wonted favor, thou wouldst be our guard and
keeper now.

From all ill dreams defend our sight, from fears and
terrors of the night; withhold from us our ghostly foe,
that spot of sin we may not know.

O Father, that we ask be done, through Jesus Christ,
thine only Son, who, with the Holy Ghost and thee,
doth live and reign eternally.

Amen.

Libretto by Nahum Tate

Overture

SCENE 1

(The Palace. Enter Dido, Belinda and attendants)

BELINDA

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

CHORUS

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

DIDO

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

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

BELINDA

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

SECOND WOMAN

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

CHORUS

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

DIDO

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

BELINDA

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

SECOND WOMAN

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

DIDO

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

BELINDA and SECOND WOMAN

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

CHORUS

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

Dance

(Æneas enters with his train)

BELINDA

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

ÆNEAS

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

DIDO

Fate forbids what you pursue.

ÆNEAS

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

CHORUS

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

ÆNEAS

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

BELINDA

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

CHORUS

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

The Triumphant Dance

SCENE 2

(The Cave. Enter Sorceress)

Prelude for the Witches

SORCERESS

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

(Enter witches)

FIRST WITCH

Say, Beldame, what's thy will?

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

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

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

SORCERESS

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

FIRST WITCH

Hark! Hark! The cry comes on apace!

SORCERESS

But when they've done, my trusty elf,
In form of Mercury himself,

As sent from Jove, shall chide his stay,
And charge him sail tonight with all his fleet
away.

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

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

CHORUS

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

Echo Dance of Furies

SCENE 3

Ritornelle

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

BELINDA

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

CHORUS

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

SECOND WOMAN

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

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

ÆNEAS

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

DIDO

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

BELINDA

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

CHORUS

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

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

SPIRIT

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

ÆNEAS

Tonight?

SPIRIT

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

ÆNEAS

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

SCENE 4

(The Ships)

SAILOR

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

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

CHORUS

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

The Sailor's Dance

(Enter Sorceress and Witches)

SORCERESS

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

FIRST and SECOND WITCHES

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

In memory of Ronald P. Stanton



We salute BAM patron, businessman, and philanthropist Ronald P. Stanton, a strong advocate of the performing arts. In particular, his love of Baroque opera resulted in the recreation of Jean-Baptiste Lully's masterpiece *Atys* at BAM in 2011.

In 1987, Stanton visited Paris and attended a performance of *Atys* at the Opéra Comique, a production created by William Christie and Les Arts Florissants, later staged at BAM in 1989 and again in 1992. He immediately fell in love with it.

Some years later, Stanton was at a dinner with Karen Brooks Hopkins, BAM's former president, and confessed his regret that he would most likely never see *Atys* performed again. He then generously offered to fund the restaging himself—a dream realized and the project of a lifetime for Ronald and opera lovers worldwide.