Mark Morris Dance Group

Chelsea Lynn Acree*  Samuel Black  Rita Donahue  Domingo Estrada, Jr.  Lauren Grant  Lesley Garrison*  John Heginbotham  Brian Lawson*  Aaron Loux  Laurel Lynch  Dallas McMurray  Amber Star Merkens  Maile Okamura  Spencer Ramirez  William Smith III  Noah Vinson  Jenn Weddel  Michelle Yard

* apprentice

Mark Morris, Artistic Director
Nancy Umanoff, Executive Director

Philharmonia Baroque Orchestra and Chorale

with
Stephanie Blythe  mezzo-soprano
Philip Cutlip  baritone
Yulia Van Doren  soprano
Céline Ricci  soprano
Brian Thorsett  tenor

MetLife Foundation is the Mark Morris Dance Group's Official 30th Anniversary Sponsor.

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Cal Performances’ 2011–2012 season is sponsored by Wells Fargo.

Mark Morris Dance Group

PROGRAM

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

Philharmonia Baroque Orchestra and Chorale

Mark Morris, Conductor

DANCERS

Belinda
Dido
Second Woman
Aeneas
Sorceress
First Witch
Second Witch
Sailor

Yulia Van Doren
Amber Star Merkens
Rita Donahue
Domingo Estrada, Jr.
Amber Star Merkens
Noah Vinson
Dallas McMurray
Lauren Grant

SINGERS

Maile Okamura
Yulia Van Doren
Amber Star Merkens
Stephanie Blythe
Céline Ricci
Philip Cutlip
Stephanie Blythe
Yulia Van Doren
Céline Ricci
Brian Thorsett

Courtiers, Witches, Spirits, Sailors and Conscience

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Lauren Grant, Aaron Loux, Dallas McMurray, Maile Okamura, Noah Vinson, Jenn Weddel, Michelle Yard

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

This program is approximately 60 minutes in length and will be performed without intermission.
SYNOPSIS

DIDO AND AENEAS

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
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With torment not to be confess’d.
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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’s valor mix’d with Venus’s 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 befoguing
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 befoguing
Cupids strew your paths with flowers
Gather’d from Elysian bowers.

DANCE
(Aeneas enters with his train.)

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

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

DIDO
Fate forbids what you pursue.

AENEAS
Aeneas 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.
LIBRETTO

AENEAS
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 Triumphing Dance

SCENE 2.

(The Cave. Enter Sorceress.)

Prelude for the Witches

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

(Enter witches.)

FIRST WITCH
Say, Beldame, what’s thy will?

CHORUS
Harm’s our delight and mischief all our skill.

SORCERESS
The Queen of Carthage, whom we hate,
As we do all in prosperous state,
Depriv’d of fame, of life and love.

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 Aeneas, 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 WITCH
Hark! Hark! The cry comes on apace!

CHORUS
Confess the flame her tongue denies.

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
Ere sunset shall most wretched prove,
As we do all in prosperous state,
The Queen of Carthage, whom we hate,
And after mortal wounds,
Discover’d too late
Here Actaeon met his fate.

A dance to entertain Aeneas by Dido’s women

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

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

BELINDA
Haste to town!
No shelter from the storm can yield
Haste to town!

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

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

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

AENEAS
Toniight?

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.

AENEAS
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 boozey 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 boozey 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
Pheobe’s pale deluding beams
Gilding o’er deceitful streams.
Our plot has took,
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.)

SCENE 5.

(The Palace. 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.

DIDO
What shall lost Aeneas 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!

DIDO
Thy hand, Belinda; darkness shades me,  
On thy bosom let me rest;  
No trouble in thy breast,  
Remember me! But ah! forget my fate.

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

(A Cupids’ Dance appears 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.

Cupids’ Dance

FINIS
PHILHARMONIA CHORALE
Bruce Lamott, Director

SOPRANO
Tonia d’Amelio
Phoebe Jevtovic
Elliot Moody
Helene Zindarsian

TENOR
Trey Costerisan
Kevin Gibbs
Mark Mueller
Brian Thorsett

ALTO
Terry Alvord
Lynda Higson
Linda Liebschutz
Celeste Winant

BASS
John Bischoff
Paul Boyce
Jeff Fields
Chad Runyon

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 Koleda Balkan Dance Ensemble and the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his time there are three evening-length dances: L’Allegro, il Penseroso ed il Moderato; Dido and Aeneas; and The Hard Nut. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Mr. Morris is also a ballet choreographer, having created seven works for San Francisco Ballet since 1994 and received commissions from many others. His work is in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and the Royal Ballet. He is noted for his musicality and has been described as “undeviating in his devotion to music.” He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera and the Royal Opera, Covent Garden.

In 1991, Mr. Morris was named a Fellow of the MacArthur Foundation. He has received eleven honorary doctorates to date. In 2006, he received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award “for being an American ambassador for classical music at home and abroad.” He is the subject of a biography, Mark Morris, by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration.

Mark Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival Lifetime Achievement Award. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

These performances mark Mr. Morris’s Bay Area debut as a conductor.

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company’s touring schedule steadily expanded to include cities both in the United States and in Europe, 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 company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the United States and at major international festivals.

Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances, 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 City; Boston; Fairfax, Virginia; and Seattle. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since been invited to both festivals annually. From the company’s many London seasons, it has also garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film Falling Down Stairs (1997); percussionist and composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in Kolam (2002);
The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with English National Opera in *Four Saints in Three Acts* (2009) and *King Arthur* (2006), among others. MMDG’s film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the UK’s South Bank Show and PBS’s *Live from Lincoln Center*.

In September 2001, the Mark Morris Dance Center opened in Brooklyn, New York, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children and seniors, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

The Mark Morris Dance Group last danced at Cal Performances in October 2010. MMDG made its Cal Performances debut in 1987.

**Robert Bordo** (scenic design) was born in Montreal and has lived in New York since 1972. His first New York solo show was held at Brooke Alexander in 1987. His most recent solo show, **Robert Bordo: Another Day**, was held in September and October 2005 at Alexander and Bonin, New York. His collaborations with Mark Morris include sets for *Dido and Aeneas*, *Paukenschlag*, *Stabat Mater* and *The Death of Socrates*.

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

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

**San Francisco’s Philharmonia Baroque Orchestra** has been dedicated to historically informed performance of baroque, classical and early-Romantic music on original instruments since its inception in 1981. Under Music Director Nicholas McGegan, Philharmonia Baroque has been named Ensemble of the Year by Musical America.

The Orchestra performs an annual subscription series in the San Francisco Bay Area, and is regularly heard on tour in the United States and internationally. The Orchestra recently completed an acclaimed tour of U.S. summer music festivals, performing Handel’s *Orlando* at the Ravinia, Mostly Mozart and Tanglewood festivals in August 2011. The Orchestra has its own professional chorus, the Philharmonia Chorale, directed by Bruce Lamott, and welcomes such talented guest artists as mezzo-soprano Susan Graham, countertenor David Daniels, conductor Jordi Savall, violinist Monica Huggett, cressor player Marion Verbruggen and soprano Isabel Bayrakdarian.

The Orchestra has made several U.S. tours, including appearances at the Great Performers Series at Lincoln Center, the Ravinia Festival in Chicago, Segerstrom Concert Hall in Orange County, the International Chamber Orchestra Festival in Minnesota, Carnegie Hall in New York, the Festival del Sol in California’s Napa Valley and Walt Disney Concert Hall in Los Angeles. In August 2005, Philharmonia Baroque made its debut at the BBC Proms in London, Snape Maltings (UK) and at the Concertgebouw in Amsterdam. Philharmonia Baroque also appeared as the featured orchestra at the International Handel Festival in Göttingen, Germany, in 1999, 2001, 2002 and 2005. The Orchestra has had numerous successful collaborations with celebrated musicians, composers and choreographers. Philharmonia Baroque premiered its first commissioned work, a one-act opera by Jake Heggie entitled *To Hell and Back*, in November 2006. In collaboration with the Mark Morris Dance Group, Philharmonia Baroque gave the U.S. premieres of Mr. Morris’s highly acclaimed productions of Henry Purcell’s *King Arthur* and Jean-Philippe Rameau’s ballet-opera *Platée*.

Among the most-recorded period-instrument orchestras in the United States and Europe, Philharmonia Baroque has made 32 highly praised recordings—including its *Gramophone* Award-winning recording of Handel’s *Susanna*—for Harmonia Mundi, Reference Recordings and BMG. In 2011, the orchestra launched its own label, Philharmonia Baroque Productions, with an acclaimed recording of Berlioz’s *Les Nuits d’été* and Handelarias featuring mezzo-soprano Lorraine Hunt Lieberson. Subsequent releases include a collection of three Haydn symphonies, and a disc of Vivaldi violin concertos featuring *The Four Seasons*.

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg. Additional information is available at www.philharmonia.org.

The Philharmonia Chorale was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the baroque period matched that of Philharmonia Baroque Orchestra. The 24 members of the Chorale are professional singers with distinguished solo and ensemble experience. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival and American Bach Soloists, are guest soloists with most of the area’s symphonic and choral organizations, appear in roles with regional opera companies, and have been members and founders of some of the country’s premier vocal ensembles, including Chanticleer, the Dale Warland Singers and Theatre of Voices.

Founded by John Butt, a baroque keyboardist and one of the world’s leading Bach scholars, the Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the Chorale’s repertoire included nine Handel oratorios, Bach’s *St. John Passion* and Christmas Oratorio, Mozart’s C minor Mass and—in collaboration with other choral ensembles—Beethoven’s Symphony No. 9. The Chorale made its New York debut at the Brooklyn Academy of Music in 1998 and appeared with Philharmonia Baroque at the new Renée and Henry Segerstrom Concert Hall in Orange County. The Chorale appears on the Orchestra’s recordings of Arne’s *Alfred*, Scarlatti’s *Cecilian Vespers* and Beethoven’s Symphony No. 9.
ABOUT THE ARTISTS

Bruce Lamott has been director of the Philharmonia Chorale for more than a decade. He first performed with Philharmonia Baroque Orchestra in 1989, as a continuo harpsichordist for Handel’s Giustiniano.

Mr. Lamott was previously the Director of Choruses and Conductor of the Mission Candlelight Concerts at the Carmel Bach Festival, where his 30-year tenure also included performing as a harpsichordist and presenting as a lecturer and education director. In eight seasons as Choral Director and Assistant Conductor of the Sacramento Symphony, he conducted annual choral concerts of major works, including both Bach Passion settings and Haydn’s The Seasons, as well as preparing the chorus for most of the standard symphonic choral repertoire.

Mr. Lamott received a bachelor’s degree from Lewis and Clark College and an M.A. and Ph.D. in musicology from Stanford University, where he researched the keyboard improvisation practices of the baroque period. Mr. Lamott then joined the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He currently resides in San Francisco, where he teaches choral music and music history at San Francisco University High School, and is part-time professor of music history at the San Francisco Conservatory of Music. Among his other music-related activities, Mr. Lamott also teaches continuo realization in the Metola Program of San Francisco Opera and lectures for the San Francisco Opera Guild.

THE COMPANY

Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from SUNY Purchase 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. Ms. Acree is on faculty at The School at the Mark Morris Dance Center teaching children and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.

Samuel Black is originally from Berkeley, where he began studying tap at age nine with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase and also studied at the Rotterdamse Dansacademie in Holland. He has performed with David Parker, Takehiro Ueyama and Nelly van Bommel and currently teaches MMDG master classes and Dance for PD. He first appeared with MMDG in 2005 and became a company member in 2007.

Mezzo-soprano Stephanie Blythe is one of the most respected artists of her generation. Ms. Blythe has sung in many of the renowned opera houses in the United States and Europe, including the Metropolitan Opera, San Francisco Opera, Seattle Opera, the Royal Opera House, Covent Garden, and Opéra National de Paris. Her many roles include the title roles in Carmen, Samson et Dalila, Orfeo ed Euridice, La Grande Duchesse, Tancredi, Mignon and Giulio Cesare; Frugola, Principessa and Zita in Il Trittico; Fricka in both Das Rheingold and Die Walküre; Waltraute in Götterdämmerung; Azucena in Il Trovatore; Ulrica in Un Ballo in Maschera, Baba the Turk in The Rake’s Progress; Jezibaba in Rusalka; Jocasta in Oedipus Rex; Mere Marie in Dialogues des Carmélites; Isabella in L’Italiana in Algeri; Mistress Quickly in Falstaff; Ino/Juno in Semele; and Orlofsky in Die Fledermaus.

Ms. Blythe has appeared with many of the world’s finest orchestras, including the New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Hallé Orchestra, Orchestra of the Age of Enlightenment and the Ensemble Orchestral de Paris. She has also appeared at the Tangelwood and Ravinia festivals and at the BBC Proms. Conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, James Levine, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mitsislav Rostropovich, Robert Spano, Patrick Summers and Michael Tilson Thomas.

A frequent recitalist, Ms. Blythe has been presented in recital in New York by Zankel Hall, Lincoln Center’s Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, the 92nd Street Y, Town Hall, and the Metropolitan Museum of Art. She has also been presented by the Vocal Arts Society and at the Supreme Court at the invitation of Supreme Court Justice Ruth Bader Ginsberg in Washington, D.C.

A champion of American song, she recently premiered Twelve Poems of Emily Dickinson by the late James Legg in Town Hall. She also premiered Vignettes: Ellis Island, a song cycle written especially for her by Alan Smith which was featured in a special television program entitled Vignettes: An Evening with Stephanie Blythe and Warren Jones. Her most recent collaboration with Mr. Smith was Covered Wagon Woman, a piece commissioned for Ms. Blythe’s residency with the Chamber Music Society of Lincoln Center and recorded with the ensemble on its own label, CMS Studio Recordings.

Last season, Ms. Blythe appeared as Fricka in the Metropolitan Opera’s new productions of Das Rheingold and Die Walküre and made her debut at the Lyric Opera of Chicago in Un Ballo in Maschera and The Mikado. She also appeared in concert at the Concertgebouw and with the Collegiate Chorale in Carnegie Hall. This summer, she appeared in concerts at the Cincinnati May Festival and the Tanglewood Festival, and this season she returns to the Metropolitan Opera for Rodelinda, Aida and the complete Ring cycle, and appears with the New York Philharmonic and with the Philharmonia Baroque Orchestra at Cal Performances.

Ms. 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.

Baritone Philip Cutlip has garnered consistent critical acclaim for his performances across North America and Europe. Established on both concert and opera stages, he has performed with a distinguished list of conductors that includes Nicholas McGegan, Yves Abel, Miguel Harth-Bedoya, Gerard Schwarz and Donald Runnicles.

In 2011–2012, Mr. Cutlip sings Guglielmo in Mozart’s Così fan tutte at New York City Opera, as a soloist in Handel’s Alexander’s Feast with Philharmonia Baroque Orchestra under Nicholas McGegan; in Messiah in a staged presentation with the Pittsburgh Symphony, Manfred Honeck conducting; Brahms’s Requiem with the Spokane Symphony; Carmina Burana with Memphis Symphony; and in Haydn’s The Seasons with St. Paul Chamber Orchestra, also under Nicholas McGegan. Last season, he sang Joseph de Rocher in Heggie’s Dead Man Walking with Houston Grand Opera and returned to Seattle Opera to sing both Enrico in Lucia di Lammermoor and Papageno in Die Zauberflöte. He also appeared as a soloist in Haydn’s The Creation with both Philharmonia Baroque and the Charlotte Symphony; sang de Falla’s Suite from Atlántida: El amor brujo (in Catalan) with Boston Symphony; and returned to the Minnesota Orchestra as soloist in Messiah, in Beethoven’s Symphony No. 9 and Vaughan Williams’s Serenade to Music, under conductor Osmo Vänskä.

Among Mr. Cutlip’s successes on the operatic stage are his critically acclaimed Glimmerglass Opera debut as the title role in Glass’s Orphée; Marcello in La Bohème and Maurice Bendix in The End of the Affair, both with Seattle Opera; and his return to the Gran Teatre del Liceu in...
Barcelona to sing Matteux in Andrea Chénier. He made his debut with Houston Grand Opera as Donalda in Billy Budd. Throughout his career, Mr. Cutlip has portrayed many of opera’s most well-known baritone roles, including Papageno in Die Zauberflöte with New York City Opera and Opera Theatre of Saint Louis, Harlequin in Ariadne auf Naxos with Seattle Opera, the title roles in both Don Giovanni and Il barbiere di Siviglia with Opera Birmingham, Malatesta in Don Pasquale with Fort Worth Opera, and Guglielmo in Così fan tutte with Arizona Opera.

A distinctive element in Mr. Cutlip’s career is his ongoing collaboration with well-established dance companies and avant-garde ensembles alike, starting with his first appearance with the New York City Ballet to perform songs by Charles Ives. He has toured internationally with the Hamburg Ballet singing Bernstein’s Dances, and has appeared on European and American tours of Philip Glass’s Les Enfants terribles, including the world premiere in Zug, Switzerland. His recording of Les Enfants terribles was released on Glass’s Orange Mountain label. Mr. Cutlip has appeared with the Mark Morris Dance Group in performances of Mr. Morris’s fully staged dance production of Handel’s Il Penseroso ed il Moderato at Lincoln Center, the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works Fellowship Grant. Mr. Heginbotham is a founding teacher of Dance for PD, a program initiated by MMDG and the Brooklyn Parkinson Group.

Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced Ballet Folklórico through his church for eleven years. Mr. Estrada earned his B.F.A. in ballet and modern dance at 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. Mr. Estrada would like to thank God, his family and all who support his passion.

Lauren Grant, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. Appearing in over 40 of Mark Morris’s works, she performs leading roles in The Hard Nut and Mozart Dances. Ms. Grant has been featured in Time Out New York, Dance Magazine and the book Meet the Dancers, and is the subject of a photograph by Annie Liebovitz. She graduated with a B.F.A. from N.Y.U.’s Tisch School of the Arts. Ms. Grant is on faculty at MMDG’s school and also teaches dance internationally.

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

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 SUNY Purchase, receiving the Modern Dance Faculty Award. She has performed with the Erica Essner Performance Co-op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel’s NOA Dance, Rocha Dance Theater and Sidra

Bell Dance New York. She first performed with MMDG in L’Allegro, il Penseroso ed il Moderato in 2007 and joined the company as an apprentice in 2011. She has also performed in Mr. Morris’s production of Orfeo ed Euridice with the Metropolitan Opera. Ms. Garrison has taught creative movement and modern dance at The School at the Mark Morris Dance Center and assists in the Dance for PD program.

John Heginbotham has danced with MMDG since 1993. Raised in Anchorage, Alaska, he is a graduate of the Juilliard School (B.F.A. 1993) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri and Pilobolus Dance Theater (guest artist). Mr. Heginbotham recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works Fellowship Grant. Mr. Heginbotham is a founding teacher of Dance for PD, a program initiated by MMDG and the Brooklyn Parkinson Group.

Brian Lawson began his dance training in Toronto at Canadian Children’s Dance Theatre, where he worked with such choreographers as David Earle, Carol Anderson and Michael Trent. Mr. 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. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham and Nelly van Bommel’s NOA Dance among others. He joined MMDG as an apprentice in 2011.

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

Laurel Lynch began her dance training in Petaluma, 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. Since graduation, Ms. Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

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

Amber Star Merkens is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School and went on to dance with the
Limón Dance Company. In 2001, she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project and Brooklyn Rider String Quartet, among others. Ms. Merkens would like to thank her family for their continuous support.

Maile Okamura studied primarily with Lynda Youarth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne and Marilyn York. From there, he continued training at the Maryland Youth Ballet under Michelle Lees, Christopher Doyle and Harriet Williams. In 2008, he entered the Juilliard School under the direction of Lawrence Rhodes, where he had the opportunity to perform works by José Limón, Jerome Robbins, Merce Cunningham and William Morgan. He served as a soloist with Parsons Dance and Company, a company founded by Parsons Dance and Company. In 2010, he joined MMDG in New York and abroad, taught at the Mark Morris Dance Center and Harvard University.

William Smith III grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Mr. 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, Mr. Smith’s regional theater credits include Tulsa in Gypsy, Mr. Mistoffeles in Cats, and Dream Curly in Oklahoma! He also danced with Parsons Dance from 2007 to 2010. Mr. Smith became an MMDG company member in 2010.

Since taking to the operatic stage in 2001, tenor Brian Thorsett has been seen and heard in over 80 diverse operatic roles, ranging from Monteverdi to Britten to works composed especially for his talents. Highlights from the 2012-2013 seasons include the Sailor and Spirit in Dido and Aeneas with Philharmonia Baroque and the Mark Morris Dance Group, Britten’s Captain Vere in scenes from Billy Budd, the title character in Rameau’s Pygmalion and the concert version of Mozart’s Die Zauberflöte.

As a concert artist, Mr. Thorsett fosters a stylistically diversified repertoire of over 100 works, which has taken him to concert halls across the United States and Europe. Future engagements include Evangelist and soloist in Bach’s St. Matthew Passion, Magnificat, Mass in B minor and Cantatas BWV 10, 21, 82a and 106; Handel’s Look Down Harmonious Saint, Ode for St. Cecilia’s Day, Chandos Anthems and Messiah; Orff’s Carmina Burana; Beethoven’s Symphony No. 9 and Mass in C; Mendelssohn’s Elijah and Symphony No. 2; Mozart’s Requiem, Coronation Mass, Mass in C minor and Litanie de venerabili altaris Sacramento; Berlioz’s L’enfance du Christ and Les Nuits d’été; Finzi’s Dies Natalis; Dvořák’s Stabat Mater; Britten’s Spring Symphony, Now Sleeps the Crimson Petal and Serenade for Tenor, Horn and Strings; the Requiem of Verdi and Schumann; and as Ismael in the first U.S. performance of Bernard Hermann’s Moby Dick since its New York Philharmonic premiere.

An avid recitalist, Mr. Thorsett is a graduate of San Francisco Opera’s Merola Program, Glimmerglass Opera’s Young American Artist program and the Barenth-Pears Young Artist Programme at Aldeburgh, England, and spent two summers at the Music Academy of the West. In addition to his performing credits, Mr. Thorsett was recently named Adjunct Lecturer in Voice and Opera Workshop at his alma mater, Santa Clara University.

The young Russian-American soprano Yulia Van Doren is a rising star of the new generation of baroque specialists. The only singer to win top prizes in all four North American baroque vocal competitions, she has been invited to make her debut solo recording with the American Bach Soloists this season, which will feature an eclectic program of Bach, Harbison and Britten.

Ms. Van Doren’s upcoming debuts include a tour of the Mostly Mozart, Ravinia and Tanglewood festivals with the Philharmonia Baroque Orchestra as Dorinda in Handel’s Orlando, Galatea in Handel’s Actis and Galatea at China’s Macau International Music Festival with the Akademie für alte Musik Berlin, Mereo in Scarlatti’s Tigrane with Opéra de Nice, Betsy in the modern revival of Montévy’s Le Roi et le Famiwer with Opera Lafayette (a production that tours to the Kennedy Center, Lincoln Center, Opéra Royal de Versailles and will be recorded for Naxos), St. Theresa in Thomson’s Four Saints in Three Acts with the Royal Opera of Covent Garden and Mendelssohn’s Elijah with both the Houston Symphony and the Canadian Opera Company.

Beginning her professional career while an undergraduate at New England Conservatory, Ms. Van Doren has appeared as a soloist with the majority of the North American baroque festivals and orchestras, and is featured on several Grammy Award-nominated opera recordings with the Boston Early Music Festival. She appears regularly as Belinda in MMDG’s production of Dido and Aeneas, including recent performances in Moscow’s Golden Mask Festival. Ms. Van Doren was a featured artist of the
Michelle Yard was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B’nai B’rith awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center, and she attended New York University's Tisch School of the Arts, from which she graduated with a B.F.A. Ms. Yard joined MMDG in 1997. Mom, thank you.

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

Jenn Weddel received her early training from Boulder Ballet Company near Longmont, Colorado, where she grew up. She holds a B.F.A. from Southern Methodist University and also studied at the Boston Conservatory, Colorado University and the Laban Center, London. Since moving to New York in 2001, Ms. 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. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.