



English National
Opera

MARK MORRIS
DANCE GROUP

Four Saints in Three Acts

Thomson | Stein

Dido and Aeneas

Purcell | Tate

Summer 2000 sponsored by

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1999–2000

English National Opera

in collaboration with Discalced, Inc.

presents

Mark Morris Dance Group

Virgil Thomson

FOUR SAINTS IN THREE ACTS

Libretto by **Gertrude Stein**

Performed by permission of G. Schirmer Ltd

and

Henry Purcell

DIDO AND AENEAS

Libretto by **Nahum Tate**

Edited by Clifford Bartlett, published by King's Music

Four Saints in Three Acts was first performed (concert version) in Ann Arbor on 20 May 1933. The first staged performance was given in the auditorium of the Avery Memorial, Hartford, Connecticut, under the auspices of the Friends and Enemies of Modern Music, on 8 February 1934. The first UK performance (semi-staged) was given at the Almeida Theatre, London, on 27 April 1983. First performance of the Mark Morris/ENO staging: 28 June 2000 at the London Coliseum

Dido and Aeneas was first performed at Josias Priest's girls' boarding school, Chelsea, in 1689. First performance of the Mark Morris staging: 11 March 1989, Théâtre Varia, Brussels

Mark Morris Dance Group

Joe Bowie Charlton Boyd Ruth Davidson Seth Davis* Marjorie Folkman
Shawn Gannon Lauren Grant John Heginbotham David Leventhal Bradon McDonald*
Rachel Murray Gregory Nuber* June Omura Mireille Radwan-Dana Kim Reis*
Guillermo Resto Matthew Rose Julie Worden Michelle Yard * apprentice

Artistic Director **Mark Morris**
General Director **Barry Alterman**
Managing Director **Nancy Umanoff**

Technical Director **Johan Henckens**
Music Director **Ethan Iverson**
Rehearsal Director **Tina Fehlandt**
Lighting Supervisor **Michael Chybowski**
Wardrobe Supervisor **Patricia White**
Sound Supervisor **Emanuele Corazzini**

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Four Saints in Three Acts was made possible, in part, with public funds from the National Endowment for the Arts. Additional support was provided by the Virgil Thomson Foundation.

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman Foundation.



Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

ABOUT 'FOUR SAINTS'

It was early in 1927 that Gertrude Stein and I conceived the idea of writing an opera together. Naturally the theme had to be one that interested us both. 'Something from the lives of the saints' was my proposal; that it should take place in Spain was hers. She then chose (and I agreed) two Spanish saints, Teresa of Avila and Ignatius Loyola. The fact that these two, historically, never knew each other did not seem to either of us an inconvenience.

Miss Stein loved these saints because they were Spanish. I liked them for being powerful and saints. She had travelled a great deal in Spain, loved its landscape and its people; I had been brought up in Missouri among Southern Baptists and spent my youth as a church organist. The music of religious faith, from Gregorian chants to Sunday School ditties, was my background, my nostalgia. So we made together, Gertrude Stein and I, an opera about the Spanish landscape and about the religious life. She gave me the libretto of *Four Saints in Three Acts* in June of 1927, and I completed the music in July of the following year. In 1934 it was produced at Hartford, Connecticut (and also New York and Chicago), by a group entitled the Friends and Enemies of Modern Music.

That production made theatrical history, not only through Florine Stettheimer's cellophane scenery and the choreographed stage movements of Frederick Ashton and John Houseman, but also through running to sixty performances in one year, at that time something of a record in the United States for a contemporary opera composed in English. It was also novel that an all-Negro cast should be received so warmly in a work that had nothing whatever to do with Negro life. I had chosen them purely for beauty of voice, clarity of enunciation and fine carriage. Their surprise gift to the production was their understanding of the work. They got the spirit of it, enjoyed its multiple meanings, even its obscurities, moved in on it, adopted it. Alexander Smallens, who conducted forty-five of the performances, has told me many times that in his long career as a conductor of opera *Four Saints* was his happiest experience.

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For me the co-operation had been a happy one from the beginning, and its memory is still sweet. Miss Stein had said when she gave me the completed play, 'Do anything with this you like; cut, repeat, as composers have always done; make it work on a stage.' Actually I made no cuts or repeats in my first version. I put everything to music, even the stage directions, because they made such lovely poetry for choral singing. Later I did make some cuts with the advice of Maurice Grosser, who had added a scenario or plot, to facilitate the staging. That scenario pleased Miss Stein. She always said afterwards, 'Maurice understands my writing.'

Gertrude Stein liked rhymes and jingles, and she had no fear of the commonplace. Her communion hymn for all the saints is 'When this you see remember me.' And when St Ignatius sees the Holy Ghost, she describes his vision as 'Pigeons on the grass alas and a magpie in the sky.' Also she loved to write vast finales like Beethoven's great codas, full of emphasis, insistence and repetition. She wrote poetry, in fact, very much as a composer works. She chose a theme and developed it; or rather, she let the words of it develop themselves through free expansion of sound and sense.

Putting to music poetry so musically conceived as Gertrude Stein's has long been a pleasure to me. The spontaneity of it, its easy flow and its deep sincerity have always seemed to me just right for music. Whether my music is just right for it is not for me to say. But happiness was ours working together, and a great friendship grew up between us. This friendship lasted twenty years, till her death.

Her last completed work was another libretto written for me, *The Mother of Us All*. That too became an opera and was produced, but Gertrude Stein never saw it. I am sorry now that I did not write an opera with her every year. It had not occurred to me that both of us would not always be living.

VIRGIL THOMSON, 1954

VIRGIL THOMSON, GERTRUDE STEIN AND 'FOUR SAINTS'

PETER DICKINSON

The last time I saw Virgil Thomson in England was in 1985 at the Travellers' Club in London. At nearly ninety he was a grand old man, so he stationed himself in a large armchair in a corner of the lounge and declaimed *ex cathedra* in his inimitable fashion. In view of his deafness, the discussion had to be carried on at a volume rather louder than was comfortable for nearby members of the club who were attempting to read newspapers. That didn't worry Thomson who felt equally at home in London, New York or Paris, which was his base from 1925 until 1940. And he always stuck to his guns, confidently pronouncing as a critic and dedicatedly composing with commonplace materials.

Three years before that meeting I had given a paper on Thomson's music at a conference of the Society for American Music at Lawrence, Kansas, in the presence of the composer himself. He was not then quite so deaf, so I was concerned about his reaction to what I had to say, especially when I concluded that he came 'closer than any other composer to reflecting the literary techniques of Gertrude Stein in music'. Thomson had been called the 'American Satie', but fortunately he approved of my diagnosis about his debt to the author of *Four Saints in Three Acts*. Stein herself regarded her work as a transference of the methods of modern painting into literature. Thomson carried these ideas into music.

Who was Gertrude Stein? Born in 1874, the same year as Schoenberg and Charles Ives, she was the fifth child of Daniel Stein, a successful entrepreneur from a German-Jewish family who came to the USA in the 1840s. They settled near Pittsburgh but Gertrude's childhood was cosmopolitan, with periods spent in Austria, Paris and then Oakland, California. Both Stein's parents died when she was in her teens, but they were well off and so she went to Radcliffe College and her brother Leo, to whom she was particularly close, went to Harvard.

At Radcliffe, Gertrude studied under the famous psychologist William James (father of novelist Henry) and – significantly – made some experiments in automatic writing. Her first published article was a collaborative study of motor automatism which appeared in 1896. Stein herself was one of the subjects and this was one of her examples: 'When he could not be the longest and thus to be, and thus to be, the strongest.'



Virgil Thomson in London during the 1980s

Please do not try to construe the words of this opera literally or to seek in it any abstruse symbolism. If, by means of the poet's liberties with logic and the composer's constant use of the simplest elements in our musical vernacular, something is here evoked of the childlike gaiety and mystical strength of lives devoted in common to non-materialistic end, the authors will consider their message to have been communicated.

VIRGIL THOMSON

That kind of thing would later become her trademark. But meanwhile, along with Leo, she spent three years in training for a medical career, which they both gave up. In 1903 they settled in Paris. She said: 'America is my country and Paris is my home town and it is as it has come to be.' The Steins soon began to build up their legendary collection of modern paintings. They met Picasso in 1905 and he painted Gertrude's portrait in the following year. She had started writing and, under the impact of the painters she met, became the first genuine literary avant-gardist – fortunately on a private income.

In 1909 Alice B. Toklas joined the Stein household at 27 Rue de Fleurus, by the Jardin du Luxembourg: Leo left in 1913, severing connections for good because he couldn't stand the new modern art forms, either Gertrude or Picasso. Toklas, who became Stein's life-long companion, arrived at a time when Stein was writing *The Making of Americans*, the long repetitious novel, which Alice dutifully typed out. It wasn't published until 1925 when it ran to 925 pages and baffled almost everybody, although her influence can be detected in other writers such as Hemingway, Faulkner, Dos Passos and even Kerouac and Ginsberg. It was her use of literary abstraction that provided a tradition to support the writings of John Cage.

As she explained: 'Repeating then is in every one, in every one their being and their feeling and their way of realizing everything and every one comes out of them in repeating. More and more then every one comes to be clear to some one.'

No wonder Stein later attracted headlines such as 'The Mama of Dada'. But she is delightfully readable in *Three Lives* (1909) and *The Autobiography of Alice B. Toklas* (1933), which Stein wrote herself on behalf of her partner. It became a best-seller. What Stein called her 'operas and plays' come in between the extremes of *The Making of Americans* and *The Autobiography*, but they are still in her American conversational stream-of-consciousness style with sometimes comic *non sequiturs*. They work on stage, where they emerge as a striking anticipation of the kind of theatre of the absurd developed by Ionesco and Beckett.

Thomson had first come across Stein's work with her *Tender Buttons*, published in 1914, when he was at Harvard. By the time he met Stein in Paris in 1926 she was an institution, almost on a par with James Joyce who was there too, and became a celebrity through her lecture tours in the 1930s. In 1949 Leonard Bernstein, reviewing Stein's *Last Operas and Plays* for the *New York Times*, regarded Thomson as 'Stein's opposite number in music'. He was struck by the 'depth of her experiment in words' and found that she came 'closer than any other writer except Joyce to the medium of music.'

Thomson's own note on *Four Saints* explains how the subject came to be chosen. He never asked Stein for elucidation since, he said, 'the two things you never asked Gertrude, ever, were about her being a lesbian and what her writing meant'. In hindsight we can now see that he and Stein created a tradition of non-narrative opera well before the minimalists. Philip Glass has called Thomson 'the godfather of experimental opera . . . He knew that the mode and style of operatic presentation, the content, the form – all these had to be renovated. When I started working with Bob Wilson, Virgil was the only person we had as a model.'

We soon discover incongruities. *Four Saints in Three Acts* involves many more than four saints (see the cast list) and the complete opera is in four acts and not the three of the title ('Four saints are never three. Three saints are never four.'). There are even two St Teresas. The layout throughout the opera emphasizes the chorus alternating with soloists in call-and-response routines. The cast includes a Commère and Compère who sometimes deliver their text in rapid recitative or spoken. There are set numbers for dancing, which has always been important in the overall spectacle.

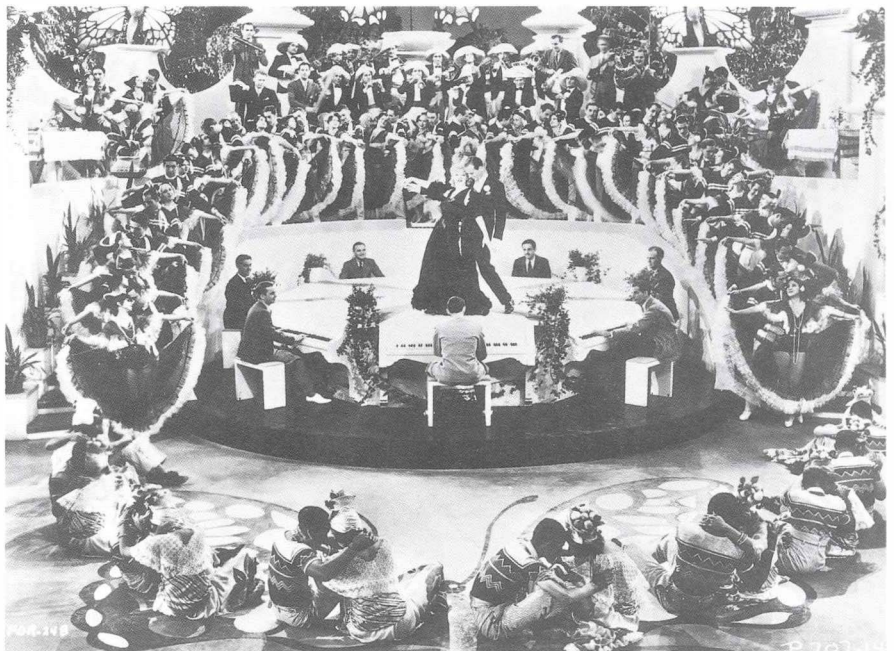
A feature of Thomson's word-setting, which he originally improvised at the piano, is that he starts what appear to be promising catchy tunes only to veer off onto another tack. Very little recurs except bell-like descending scale-patterns, some rising chord progressions and various clichés in a texture of commonplaces transfigured in a context which is never trivial, although there are comic moments. For example, Thomson even set some of Stein's haywire stage directions, which are emphatically announced from time to time and come over as deliberate

misinformation. The opera opens with a lively march, perversely accompanied in waltz tempo, with the unusual sound of the accordion in the orchestra.

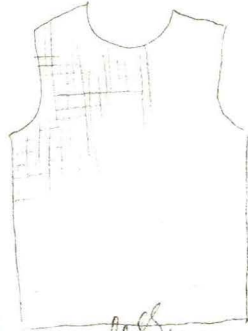
Stein subtitled *Four Saints* as 'An Opera to be Sung' and it brought her work to the stage prominently for the first time. She says (in *Lectures in America*) that 'I made the saints the landscape . . . These attendant saints were the landscape and it the play really is a landscape.'

She goes on to say how she got the idea for St Teresa and St Ignatius who, historically, never met:

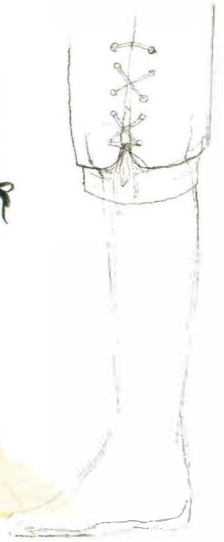
As it happened there is on the Boulevard Raspail a place where they make photographs which have always held my attention. They take a photograph of a young girl dressed in the costume of her ordinary life and little by little in successive photographs they change it to a nun and this is done for the family when the nun is dead and in memoriam. For years I had stood and looked at these when I was walking and finally when I was writing St Teresa in looking at these photographs I saw how St Teresa existed from the life of an ordinary young lady to that of a nun. And so everything was actual and I went on writing. Then in another window this time on the Rue de Rennes there was a rather large porcelain group and it was of a young soldier giving alms to a beggar and taking off his helmet and his armour and leaving them in the charge of another. It was somehow just what the young Saint Ignatius did and anyway it looked like him as I had known about him and so he too became actual not as actual as St Teresa in the photographs but still actual so the *Four Saints* got written.



Fred Astaire and Ginger Rogers in *Flying Down to Rio*, 1933



Sleeveless
mesh top



FOUR SAINTS IN THREE ACTS

Costume designs by Elizabeth Kurtzman

Set design by Maira Kalman



Stein said she was pleased with the result: 'People write me that they are having a good time while the opera is going on, a thing which they say does not very often happen to them at the theatre.'

Four Saints in Three Acts opened at Hartford, Connecticut, on 8 February 1934 before moving to Broadway for its sixty performances. Stein did not attend but she did see her next collaboration with a composer, *A Wedding Bouquet* by Lord Berners at Sadler's Wells on 27 April 1937. She and Toklas came to London by plane for the opening and loved being lionized. The choreographer was Frederick Ashton, who had choreographed *Four Saints*. Thomson's second opera, *The Mother of Us All*, was another Stein collaboration. She wrote the text in the last year of her life and it was produced in New York on 7 May 1947. The treatment of the fashionable feminist heroine, Susan B. Anthony, has perhaps given *The Mother of Us All* the edge on *Four Saints* in recent years, but the pioneering Stein–Thomson collaboration twenty years before certainly enables the audience to 'have a good time'.

Four Saints in Three Acts is both an opera and a choreographic spectacle. Imaginary but characteristic incidents from the lives of the saints constitute its action. Its scene is laid in sixteenth-century Spain. Its principal characters are St Teresa of Avila, St Ignatius Loyola and their respective confidants, St Settlement and St Chavez – both of these last without historical prototypes. These are the four saints referred to in the title.

[My] scenario was written after both the text and the music had been completed; and although it was done with the help of suggestions from both the poet and the composer, it is to a large extent my invention. Without doubt other solutions to the problems of staging could be found which would serve equally well. Gertrude Stein, however, did intend Saint Ignatius's aria 'Pigeons on the Grass Alas' to represent a vision of the Holy Ghost and the passage at the end of Act III, 'Letting Pin In Letting Let', to represent a religious procession. The ballets were also suggested by her.

One should not try to interpret too literally the words of this opera, nor should one fall into the opposite error of thinking that they mean nothing at all. On the contrary, they mean many things at once. The scenarist believes that any practicable interpretation of the text is legitimate and has allowed himself, in consequence, considerable liberty. He counsels equal freedom to stage directors and choreographers, in the hope that they will find in this deeply fanciful work stimulus to their own imagination.

FROM THE SCENARIO BY MAURICE GROSSER, NEW YORK, 1948



Four Saints:
set design by Maira Kalman

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Virgil Thomson (1896–1989):
 portrait in oils (1930)
 by Florine Stettheimer,
 the set and costume designer
 for the original production
 of *Four Saints*

far right
Four Saints: costume designs
 by Elizabeth Kurtzman
 for the Mark Morris Dance Group

FOUR SAINTS IN THREE ACTS

Henry Purcell (1659–1695):
 chalk drawing attributed to John Closterman,
 probably drawn from life about 1694
 (by courtesy of the National Portrait Gallery, London)

far right
Dido and Aeneas,
 Mark Morris Dance Group



Singers

ST TERESA I
ST TERESA II
ST SETTLEMENT
ST IGNATIUS
ST CHAVEZ
ST STEPHEN
ST PLAN
COMMÈRE
COMPÈRE

Mary Plazas
Ethna Robinson
Mary Nelson
Riccardo Simonetti
Richard Roberts
Rhys Meirion
Paul Napier-Burrows
Rebecca de Pont Davies
Mark Richardson

Dancers

ST TERESA
ST IGNATIUS

Michelle Yard
John Heginbotham

ASSORTED SAINTS Joe Bowie Charlton Boyd Seth Davis Marjorie Folkman
Shawn Gannon Lauren Grant David Leventhal Rachel Murray Gregory Nuber June Omura
Mireille Radwan-Dana Julie Worden

Chorus of English National Opera

Dancers

Ruth Davidson
Mark Morris
Guillermo Resto
Mireille Radwan-Dana
Charlton Boyd
Rachel Murray
June Omura

BELINDA (FIRST WOMAN)
DIDO / SORCERESS
AENEAS
FIRST WITCH
SECOND WITCH
SECOND WOMAN / SPIRIT
SAILOR

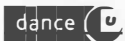
Singers

Mary Nelson
Sarah Connolly
Riccardo Simonetti
Mary Nelson
Mhairi Lawson
Mhairi Lawson
Richard Roberts

COURTIERS WITCHES SPIRITS SAILORS CONSCIENCE

Dancers Joe Bowie Charlton Boyd Ruth Davidson Marjorie Folkman Shawn Gannon David Leventhal
Rachel Murray June Omura Mireille Radwan-Dana Julie Worden

Chorus of English National Opera

**New production in collaboration with the Mark Morris Dance Group,
with support from Discalced, Inc. and  umbrella**

Summer 2000 at ENO sponsored by AmericanAirlines®

FOUR SAINTS IN THREE ACTS

Conductor

Andrea Quinn

Assistant conductor

Jeremy Silver

Chorus master

Stephen Harris

Leader

Barry Griffiths

Music staff

Elizabeth Rowe

Accordion **James Rattigan**

Staged and Choreographed by

Mark Morris

Set designer

Maira Kalman

Costume designer

Elizabeth Kurtzman

Lighting designer

Michael Chybowski

Capital Capitals: Cities, Saints and Singers an ENO Studio Night to complement *Four Saints in Three Acts*, will take place at the Limelight Club, 136 Shaftesbury Avenue WC2 on Monday, 3 July (5.30pm and 7.30pm). Tickets (£6/£5 concessions) available from the ENO Box Office (020 7729 8866).

Conductor

Anthony Legge

Assistant conductor

Noel Davies

Chorus master

Stephen Harris

Leader

Barry Griffiths

Music staff

Murray Hipkin

Cello continuo **John Chillingworth**

Harpsichord **Murray Hipkin**

Lute **Dorothy Linell**

Staged and choreographed by

Mark Morris

Set designer

Robert Bordo

Costume designer

Christine Van Loon

Lighting designer

James F. Ingalls

Approximate timings: *Four Saints in Three Acts* 55 minutes
Dido and Aeneas 55 minutes

There will be one interval of 30 minutes, after *Four Saints in Three Acts*.
The performance will last approximately 2 hours 20 minutes.



DIDO AND AENEAS





A saint a real saint never does anything, a martyr does something but a really good saint does nothing, and so I wanted to have *Four Saints* who did nothing and I wrote the *Four Saints in Three Acts* and they did nothing and that was everything. Generally speaking anybody is more interesting doing nothing than doing something.

GERTRUDE STEIN

Pablo Picasso: portrait of Gertrude Stein, 1906
(The Metropolitan Museum of Art, New York,
bequest of Gertrude Stein, 1947 (47.106))

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.

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.

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.

MARK MORRIS

Copies of the texts of *Four Saints in Three Acts* and *Dido and Aeneas* are available in one volume (price £2.00) from the programme sellers in the theatre and from the MDC shop, adjacent to the Coliseum.

Talking Notes are available at all performances, presented by Gregory York.

PROLOGUE

A Narrative of Prepare for Saints.

ACT I

Avila: St Teresa half indoors and half out of doors.

ACT II

Might it be mountains if it were not Barcelona.

ACT III

Barcelona: St Ignatius and One of Two literally.

ACT IV

The Sisters and Saints reassembled and re-enacting why they went away to stay.

GERTRUDE STEIN

I 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.

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.

Patrons are requested to turn off digital watches, mobile phones and pagers.

JOSIAS PRIEST, HENRY PURCELL AND 'DIDO'

OLIVE BALDWIN AND THELMA WILSON

IN THE SPRING OF 1691, Mrs Buck was helping to find a suitable school for her friend's daughter and reported back on three establishments. 'Preists att Little Chelsey was one which was much commended; but he hath lately had an Opera, which I'me sure hath done him a great injury; & the Parents of the Children not satisfied with so Publick a show.' So much for staging Purcell's masterpiece, *Dido and Aeneas*, described on its programme-wordbook as:

AN OPERA

Perform'd at

Mr. JOSIAS PRIEST's Boarding-School at

CHELSEY.

By Young Gentlewomen.

The Words Made by Mr. NAT. TATE.

The Mufick Composed by Mr. Henry Purcell.

Mrs Buck was an earnest, Whiggish lady and the theatrical and moral implications of the occasion obviously worried her.



Dido and Aeneas, Mark Morris Dance Group

'The Sweetness of its Air, and Pleasant Situation' made Chelsea a favourite area for fashionable schools, and the dancer Josias Priest and his wife Frank moved their school for young gentlewomen from Leicester Fields to Gorges House, Chelsea, in 1680. In 1682 Molly Verney, a niece of the Verneys of Claydon, Buckinghamshire, attended the school. There she learned to japan boxes and to dance gracefully, 'an absolutely necessary Qualification, with regard to the *Fair*', according to Priest's near-contemporary, the dancing master and choreographer John Weaver. The seventeen dances called for in *Dido and Aeneas* and its allegorical prologue (for which no music survives) derive from the dance tradition of court masques, where formal dances were performed by noble amateurs and comic or grotesque dances by professionals. The dances at Dido's court in the first scene, the later dance by Dido's women to entertain Aeneas and the mourning dance of cupids at the close of the opera displayed the skills of Priest's young gentlewomen, while the dance of '2 Drunken Saylor's' and the dance where 'Jack of the Lanthorn leads the Spaniards out of their way among the Inchanteresses' suggest that Priest himself, with his dancing masters and apprentices, took part in the performance. Priest was renowned for his 'Grotesque Dancing', for in 1712 John Weaver wrote: 'Mr. *Joseph Priest* of *Chelsea*, I take to have been the greatest Master of this kind of *Dancing*, that has appear'd on our Stage'.

Priest had been performing on the London stage since at least 1667, when his dancing as a 'Tony' (or Fool) played a key role in the farcical climax of Dryden's *Sir Martin Mar-All*. According to the company's prompter, John Downes, the end of the play was 'Crown'd with an Excellent Entry [dance] . . . by Mr. Priest and Madam Davies.' He was one of the two choreographers for the witches' scenes in William Davenant's spectacular version of *Macbeth* at Dorset Gardens Theatre in 1673 and two years later he received £100 'in reward for Service by him performed at the late Ballet', his contribution to the extravagant court masque *Calisto*. In the Restoration theatre, dance provided extra entertainment in most comedies, entr'acte dances were expected and dancers played a full part in those musical extravaganzas, the dramatic operas. In 1675 *Psyche* had dancing roles for four sylvans, four dryads, ten golden statues, ten cupids, six Elysian princes with their ladies, priests of Apollo, cyclops, priests of Mars and furies. After their collaboration in *Dido*, Priest was to work with Purcell on the professional stage during the breath-taking creative outburst which produced the dramatic operas *Dioclesian* (June 1690), *King Arthur* (May 1691) and *The Fairy Queen* (May 1692). Downes remembered '*King Arthur* an Opera, wrote by Mr. *Dryden*; it was Excellently Adorn'd with Scenes and Machines: The Musical Part set by the Famous Mr. *Henry Purcell*; and Dances made by Mr. *Jo. Priest*: . . . twas very Gainful to the Company'.

The staging of *Dido* was no amateur matter. The wordbook provided for the performance (or performances?) at Chelsea shows that two sets of elaborately painted scenery were provided for the prologue and four for the opera itself. The prologue opened in style: '*Phoebus* Rises in the Chariot, Over the Sea, the Nereids out of the Sea . . . *Venus* Descends in her Chariot, The *Tritons* out of the Sea. The *Tritons* Dance'. At the close of the opera cupids appear in the clouds over Dido's tomb. Did Priest hire scenery from the theatre as well as devising special effects to cover the lack of flying machines and trap doors? Presumably it was the strong smell

of the theatre about the whole production (and the presence in the audience of theatre people as well as parents) which worried Mrs Buck's informants.

There was apparently a tradition of performing masques or operas at Chelsea schools. Mrs Pepys's waiting-gentlewoman had taken part in a masque at her Chelsea school in the 1650s and Jeffrey Banister and James Hart, Priest's predecessors at Gorges House, put on *Beauties Triumph* there in 1676. Indeed, in April 1684, Priest himself had staged John Blow's *Venus and Adonis*:

AN
O P E R A
Perform'd before the
KING.
Afterwards at
Mr. JOSIAS PREIST's Boarding-School
at CHELSEY.
By Young Gentlewomen.

Blow was Purcell's teacher, and *Dido and Aeneas* is strongly indebted to his master's work in both style and structure. Blow wrote the part of Venus for one of Charles II's mistresses, Moll Davis (the Madame Davies who had danced with Priest in *Sir Martin Mar-All*), and Cupid for Lady Mary Tudor, her daughter by the king. Since *Venus and Adonis* was revived by Priest and his pupils after a royal performance, it is tempting to think that *Dido and Aeneas* could have had a similar genesis and been designed for Charles or his brother James, who succeeded him in 1685. However, no royal connection is claimed for *Dido and Aeneas* by Priest in his wordbook, and lines in both the prologue and opera seem most naturally to refer to the coming to England of William and Mary and their coronation on 11 April 1689. Virgil's *Aeneid* gives Dido a sister Anna, but Purcell's librettist, Nahum Tate, changed the sister to a confidante, Belinda, so avoiding any embarrassing parallels between the opera's tragic heroine and Queen Mary, whose sister was called Anne. Performance in late spring 1689 seems likely; the opera's epilogue, written by the playwright Thomas Dufey and published in autumn 1689, was spoken by Lady Dorothy Burke and refers to the performers as 'Protestants and English nuns' who dance and sing in sheltered innocence.

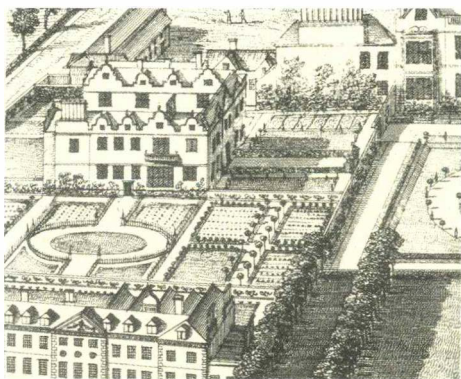
In Virgil, Queen Dido is a widow who has vowed fidelity to the memory of her dead husband, but is overcome by passion for Aeneas. They become lovers in a cave during the royal hunt and when Aeneas leaves to follow his Italian destiny she curses him, demands perpetual enmity between Carthage and Rome, and stabs herself with his sword. Tate's and Purcell's Dido appears to be a virgin queen, who is urged by her court to acknowledge her love for Aeneas and so secure Carthage and revive Troy. Aeneas is tricked by the Sorceress into believing that he must leave immediately for Italy, and Dido dies without violence, apparently of a broken heart. Without the power of Purcell's music, these adjustments might well have made the opera tame, but Dido's great dying recitative and lament give an ending more intensely dramatic than the most spectacular suicide. Dido takes precedence over her lover in the title and the opera is her tragedy, not his, though he is far from the 'complete boobey' which Joseph Kerman called him.

In the theatre one forgets that the orchestral accompaniment is for strings alone, even the hunting horns and thunder. The music is endlessly varied, with tiny

da capo arias, declamatory recitatives and dialogues and lovely airs over a ground bass, crowned with Dido's final 'When I am laid in earth'. There is even the roistering 'Come away, fellow sailors', which made George Bernard Shaw wonder 'how anyone has ever had the face to compose another sailor's song'. The chorus, or choruses of courtiers, witches and sailors, sing more bars in total than Dido, Belinda and the Sorceress combined, often with irresistible dance rhythms. Tate's 'inchanteresses', or 'Weyward Sisters', are direct descendants of the monarch-hating weird sisters of Davenant's *Macbeth*, who sing 'We shou'd rejoice when good Kings bleed'. Their gleeful malevolence would have needed no other explanation for a 1680s audience. They certainly add dramatic and musical colour to the work – and provide an opportunity to add psychological or sociological interpretations.

Tate's libretto reads awkwardly at times, but works well when sung. Even the much maligned 'Thus on the fatal banks of Nile, / Weeps the deceitful crocodile' is highly effective in context. The great John Dryden knew that librettos do not always look well on the page, writing in his preface to *King Arthur*, 'in many places I have been oblig'd to cramp my Verses, and make them rugged to the Reader, that they may be harmonious to the Hearer.' Tate's libretto as performed at Chelsea exists in its single surviving copy at the Royal College of Music, but the music is a different matter. The earliest manuscript which we have for *Dido and Aeneas* dates from after 1777, and lacks music for the prologue, the chorus and dance at the end of Act 2 and the two dances which call for guitar accompaniment. (The guitar was a fashionable instrument for ladies in Purcell's time.) We do not know how the music was performed at Chelsea. Priest's daughter is known to have sung Adonis in her father's *Venus and Adonis* of 1684. Was there a female Aeneas? Were professional male singers employed for the chorus (as male professionals must have been needed for the orchestra) or was there a version – now lost – for female chorus singers with instrumental lower lines?

Dido and Aeneas was first performed on the public stage in February 1700, somewhat surprisingly incorporated as four musical interludes into *Measure for Measure*; or, *Beauty the Best Advocate*, an adaptation of Shakespeare's play. The Sorceress appears to have been a bass, Mr Wiltshire – theatre audiences were accustomed to a bass Hecate leading the singing witches in *Macbeth*. Purcell had been dead for just over four years, but his status as a great composer was already assured, for the final line of the prologue proudly announces: 'Tis Purcells *Musick*, and 'tis Shakespears *Play*'.



Gorges House, the home of Josias Priest's school for young ladies and the venue for the 1689 performance of *Dido and Aeneas*. Detail from *Britannia Illustrata II* (1709)

THE ENGLISH ORPHEUS:

HENRY PURCELL

THE INGREDIENTS in the magic brew of song are words and notes. A gift of melody is often enough to give great pleasure; the correct accentuation of words can inform and suggest; the revelation of sense through sound and of sound in sense is given to few to achieve. None would deny Purcell's melodic genius; there is plentiful witness to it throughout his work for the stage, both instrumental and vocal . . . To find an example of Purcell's direct magic with words and music, one need go no further than *Dido and Aeneas*. 'Fear no danger to ensue, / The Hero loves as well as you,' sings Belinda in lines of no very special distinction. But Nahum Tate knew what he was about, and he gave Purcell verses of a neutral, passive quality which were fair game for a real composer. In the hands of a lesser man, the result might well have been deadly: Purcell uses the words for his musical ends and with false verbal accents gives a brilliant lilt to the passage and offers us a melody of striking and memorable quality. (This air is surely the father of Handel's setting of Milton's 'Come and trip it as you go on the light fantastic toe' in *L'Allegro*.) Other composers of the period use all the stock devices also, as Purcell did; but he almost always transforms them by the magic of genius into sensitive living creations. His vocal line is more inventive within its chosen shape. **PETER PEARS, 1959**

MUSICAL CHARACTERIZATION is usually looked upon as a modern factor in opera. One instinctively thinks of Wagner. Both Purcell and Wagner used all their gifts of melody and harmony, all their mastery of orchestral colour, to give life to their characters and situations. But while Wagner painted huge scenes, each consistent in itself and at the same time part of a vaster whole, Purcell was content to paint little cabinet pictures.

But in one way Purcell is a finer stage composer than Wagner: his music is full of movement – of dance. His is the easiest music in all the world to act. Only those can realize fully the truth of this who have experienced the joy of moving to Purcell's music, whether in the ballroom or on the stage or in the garden; but especially in the garden. **GUSTAV HOLST, 1927**

WHEN NAHUM TATE came to write the libretto, he was already familiar with the story of Dido and Aeneas, since some years previously he had based the action of his first play on the fourth book of the *Aeneid*, but on the advice of certain friends (as he explains in the preface) he had altered the names of the characters and the scenes of the action, the tragedy in its transformed guise appearing as *Brutus of Alba* (1678). His libretto for Purcell's opera, which made use of some of the material that had appeared in the earlier play, was originally brought out as an eight-page folio pamphlet (perhaps for private circulation as no publisher's name is given).

ERIC WALTER WHITE, 1959

PURCELL is a great master at handling the English language in song, and I learned much from him. I recall a critic once asking me from whom I had learned to set English poetry to music. I told him Purcell; he was amazed. I suppose he expected me to say folk music and Vaughan Williams.

BENJAMIN BRITTEN, 1963

ONE THING that was forgot to be spoken of in its proper place, I think necessary to say a little of now, which is Composing upon a *Ground*, a very easie thing to do, and requires but little Judgement: As 'tis generally used in *Chacones*, where they regard only good Air in the *Treble*, and often the *Ground* is four Notes gradually descending, but to maintain *Fuges* upon it would be difficult, being confined like a *Canon* to a *Plain Song*. There are also pretty *Dividing Grounds*, of whom the *Italians* were the first Inventors, to Single *Songs* or *Songs* of Two Parts, which to do neatly, requires considerable Pains, and the best way to be acquainted with 'em, is to score much, and chuse the best Authors. HENRY PURCELL

All that we know the Angels do above,
 I've read, is that they Sing and that they love,
 The Vocal part we have tonight perform'd,
 And if by Love our Hearts not are yet warn'd
 Great Providence has still more bountious been
 To save us from these grand Deceivers, Men,
 Here blest with Innocence, and peace of Mind,
 Not only bred to Virtue, but inclin'd;
 We flowrish, and defie all human kind.
 Arts curious Garden thus we learn to know,
 And here secure from nipping Blasts we grow,
 Let the vain Fop range o'er yon vile lewd Town,
 Learn Play-house Wit, and vow 'tis all his own;
 Let him Cock, Huff, Strut, Ogle, Lye, and Swear,
 How he's admired by such and such a Player;
 All's one to us, his Charms have here no power,
 Our hearts have just the Temper as before;
 Besides, to shew we live with strictest Rules,
 Our Nunnery-Door, is charm'd to shut out Fools;
 No Love-toy here can pass to private view,
 Nor *China* orange cramm'd with Billet dew,
Rome may allow strange Tricks to please her Sons,
 But we are Protestants and *English* Nuns;
 Like nimble Fawns, and Birds that bless the Spring
 Unscar'd by turning Times we dance and sing;
 We hope to please, but if some Critick here
 Fond of his Wit, desins to be severe,
 Let not his Patience, be worn out too soon;
 In a few years we shall be all in Tune.

THE EPILOGUE BY THOMAS DURFEY,

spoken by Lady Dorothy Burk at a performance
 of *Dido and Aeneas* at Josiah Priest's school, 1689

Biographies

Mark Morris was born in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988–91 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels. During his tenure there, he created twelve pieces, including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mark Morris is noted for his musicality – he has been described as ‘undeviating in his devotion to music – and for his ability to conjure so many contradictory styles and emotions’. He has worked extensively in opera both as a choreographer and a director. Most recently, he directed and choreographed the Royal Opera production of Rameau’s *Platée*, first seen at the Edinburgh International Festival in 1997 and which had its New York debut with New York City Opera in April 2000 at the Lincoln Center. He was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella.

Mark Morris Dance Group was formed in 1980 and gave its first performance that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television programme for the PBS Dance in America series. In 1988, the Dance Group became the national dance company of Belgium at the Théâtre Royal de la Monnaie, Brussels. During its three years as resident company there, the Dance Group was the subject of several television programmes, including *The South Bank Show*. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where, for many years, it has performed twice annually at CalPerformances – including presentations of *The Hard Nut* each December from 1996–9. It has also made regular appearances in Boston MA, Fairfax VA,

London, and at the Jacob’s Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000–5) of the Virginia Waterfront International Arts Festival and has completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs*, using Bach’s Third Cello Suite, and a film version of Mark Morris’s *Dido and Aeneas*. The company’s British première performances of *L’Allegro, il Penseroso ed il Moderato* with ENO received the 1997 Laurence Olivier Award for Best New Dance Production.

DANCERS

Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with honours in English and American Literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company. He appears in the Jose Limon Technique Video, Volume I, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full-time company member in 1994.

Ruth Davidson is a native New Yorker and has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

Seth Davis began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory, where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi’s black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the forthcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

Marjorie Folkman graduated from Barnard College, *summa cum laude*. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner and the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.

Shawn Gannon is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Lauren Grant was born and raised in Highland Park, Illinois. She graduated with a BFA from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. She began working with the Mark Morris Dance Group in 1996 and became a full-time company member in 1998.

John Heginbotham grew up in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company (1995–8). He joined MMDG in 1998.

David Levanthal is a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a BA with honours in English Literature. He danced with the companies of Marcus Schulkind, Spencer/ Colton, Neta Pulvermacher and Zvi Gotheiner before joining the Mark Morris Dance Group in January 1998.

Bradon McDonald received his BFA from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Parvane* and the third and fifth solos in Tudor's *Dark Elegies*, as well as works by Jiri Kylian, Doug Varone, Igal Perry and Donald McKayle. He has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

Rachel Murray was born in New York City and began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then studied and danced with Betty Jones and her Dances We Dance company in

Honolulu, Hawaii. Before joining the Mark Morris Dance Group in 1988, she was performing with Senta Driver's Harry of New York City.

Gregory Nuber has appeared with the Mark Morris Dance Group since 1998 in *The Hard Nut*, *L'Allegro*, *Platée*, and with cellist Yo-Yo Ma in *Rhymes With Silver*. He joined the Dance Group as an apprentice in April 2000. He has also danced in New York City Opera's production of *Carmina Burana* directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theatre and dance.

June Omura was born in New York and grew up in Birmingham, Alabama, appearing in local dance and theatre productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honours in dance and English. She first studied with Mark Morris that summer and joined the Dance Group in 1988.

Mireille Radwan-Dana joined the Mark Morris Dance Group in 1988.

Kim Reis was raised in Vancouver, Washington, where she competed in gymnastics for eight years before studying dance at a performing arts high school. Her training continued at the University of Utah, where she earned her BFA. She now teaches Pilates in New York. She first appeared with the Dance Group in 1998 and became an apprentice in April 2000.

Guillermo Resto has danced with Mark Morris since 1983.

Matthew Rose received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. He began working with the Mark Morris Dance Group in 1997 and became a full-time company member in 1999.

Julie Worden is from Naples, Florida, and is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, N.Y. and began her professional dance training at the New York City High School of the Performing Arts, where she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York

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University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. She began dancing with the Dance Group in 1997.

SINGERS

Sarah Connolly *mezzo-soprano* (Dido/Sorceress) trained at the RCM. ENO roles include Messenger *Orfeo* and, as a Company Principal, Xerxes, Ino *Semele*, Ruggiero *Alcina* and Susie *The Silver Tassie*. Elsewhere, Eduige *Rodelinda* (GTO), Ariodante (New York City Opera) and Nerone *L'incoronazione di Poppea* (Maggio Musicale Florence and Munich). Recordings include Rameau's *Les fêtes d'Hébé* (Erato; Gramophone Award, Grammy nomination); Bach Cantatas (Herreweghe/Harmonia Mundi) and *My Night With Handel* (Channel 4). Concerts include *The Dream of Gerontius* with Edo de Waart (Sydney), recitals at the Wigmore Hall and Turnage's *Twice Through the Heart* with Oliver Knussen (Amsterdam). Plans include Nerone and Fox *Vixen* (Munich), Octavia *Poppea*, Fox, Lucretia *The Rape of Lucretia* (ENO) and Romeo *I Capuleti e i Montecchi* (NYCO).

Rebecca de Pont Davies *mezzo-soprano* (Commère) studied at the Guildhall. Roles include Page *Salome* (Chelsea Opera Group), Gaea *Daphne*, Omniscient Seashell *Die ägyptische Helena* (Garsington), Third Lady *The Magic Flute* (Opera Factory), Flosshilde *Das Rheingold* (Covent Garden Festival), Fricka *Die Walküre* (Mastersingers), and Emilia *Otello*, Martha/Panthalis *Mephistopheles*, Annina *Der Rosenkavalier*, Mrs Sedley, Geneviève *Pelléas* and Third Secretary *Nixon in China* (ENO). She has performed several new works, including by Jonathan Dove and Judith Weir, and appeared as Moksada in Param Vir's *Snatched by the Gods* (Scottish Opera). Concert engagements have taken her to Canada and Columbia as well as throughout the UK. Plans include Schwertleite *Die Walküre* (BBC Proms). Next season she becomes an ENO Company Principal.

Mhairi Lawson *soprano* (Second Witch/Second Woman/Spirit) studied at the RSAMD, the Guildhall, the Britten-Pears School and with Gerald Martin Moore. Appearances include Dido *Dido and Aeneas* (Gabrieli Consort), Cassandra/Juno in Cavalli's *La Didone* (Glasgow), Junone in Charpentier's *Actéon*, Proserpine in Charpentier's *La descent d'Orphée aux enfers* (Les Arts Florissants), Nerone *Agrippina* and Emma/Spirit *Alfred* (Early Opera Company) and Purcell's *King Arthur* (Les Arts Florissants and Gabrieli Consort). Extensive concert appearances include Scottish Classical Songs with Mackerras (Edinburgh Festival) and the Aldeburgh, York Early Music and Prague Spring Festivals, and Pergolesi's *Stabat Mater*

in Israel. She has made several recordings of early music for Opus 111, Temple Records, Erato and ASV. Plans include Drusilla *The Coronation of Poppea* (ENO).

Rhys Meirion *tenor* (St Stephen) was born in Wales and was a head teacher before training as a singer. A prizewinner at the National Eisteddfod in 1996 and 1997, he studied on the Opera Course at the Guildhall and currently with David Pollard. An active concert career includes regular engagements throughout Wales as well as appearances in London, Barbados, Toronto, Bournemouth and Guildford. He made his opera début in 1999 as Edmondo in *Manon Lescaut* at Glyndebourne. This season is his first as a Junior Company Principal under the ENO Jerwood Young Singers Programme; he has sung Italian Tenor *Der Rosenkavalier*, First Priest/ First Armed Man *The Magic Flute* and Nadir *The Pearl Fishers*.

Paul Napier-Burrows *bass-baritone* (St Plan) studied at the RCM and Guildhall. A member of ENO from 1981 to 1990, he left to pursue a freelance career, returning to sing Mr Flint *Billy Budd*, Dr Falke *Die Fledermaus*, Fiorello *The Barber of Seville*, Harlequin *Ariadne on Naxos*, Junius *The Rape of Lucretia*, Elviro *Xerxes*, Juan *Don Quixote* and Dancairo *Carmen*. He has also appeared with the D'Oyly Carte, WNO, Chelsea Opera, Garsington, Scottish Opera (Swallow *Peter Grimes*) and Castleward Opera, Northern Ireland. Since rejoining ENO in the 1997–98 Season, he has performed Mityukha *Boris Godunov*, Solicitor *Der Rosenkavalier* and Melisso *Alcina*. He has covered several major roles, including the Bass arias *St John Passion* and Escamillo.

Mary Nelson *soprano* (St Settlement/Belinda/First Witch) was born in Northern Ireland and studied at the RAM, graduating with the Academy's highest award. ENO roles include Second Wood Nymph *Rusalka*, Amor *Orpheus and Eurydice* and, as a Junior Company Principal, Nymph *Orfeo* and Papagena. She appeared in the ENO Studio presentation of Strauss's *The Donkey's Shadow* at the Covent Garden Festival; other concert work includes Echo *Ariadne auf Naxos* under Hickox, Bach's *St Matthew Passion* and Mozart's *Requiem*, all at the Barbican. Plans include a Wigmore Hall recital and Mendelssohn's *A Midsummer Night's Dream* with Hickox. Opera plans include Lover *The Cloak*, Sister Genevieve *Sister Angelica* and David Sawyer's new opera *From Morning to Midnight* (ENO).

Mary Plazas *soprano* (St Teresa I) trained at the RNCM (Peter Moores Foundation Scholar) and won the 1991 Kathleen Ferrier Memorial Scholarship. As an ENO Company Principal (1995–8), roles included the Vixen, Marzelline, Mimi, Leila, Micaela, Nannetta and Adina.

Elsewhere, Susanna, Tebaldo *Don Carlos*, Elisetta *Il matrimonio segreto* (Opera North), Heavenly Voice *Don Carlos* (ROH/BBC Proms), Angelic Voice *Palestrina* (ROH), Duchess *Powder Her Face* (Aldeburgh Festival, Almeida Opera, Channel 4 TV), Tina *Flight* (Glyndebourne), Anne Trulove (Tel Aviv), *L'enfant et les sortilèges* (LSO) and First Enchantress *Dido and Aeneas* (BBC TV). Concerts include the Wigmore Hall, Vienna (Karajan Centre), Singapore and St Petersburg. She has recorded with Deutsche Grammophon, Chandos and Opera Rara. Plans include Donna Elvira (GTO), Lauretta (ENO) and Mimi (Bregenz).

Mark Richardson *bass-baritone* (Compère) attended the RCM. An ENO Company Principal, roles have included Leporello, Sparafucile (also Bergen Festival), Ariodates *Xerxes*, Donald *Billy Budd*, Hobson *Peter Grimes*, Parson *The Cunning Little Vixen*, Truffaldino *Ariadne on Naxos*, Frank Murrant *Street Scene*, Angelotti, Colline, Bonze, Zuniga *Carmen*, Zaretsky *Eugene Onegin*, Soldier *Salome*, Theseus/Hymen *The Fairy Queen*, Niklausse *Doctor Ox's Experiment*, Varlaam/Nikitich *Boris Godunov*, Kuno *Der Freischütz*, Melisso *Alcina* and the title roles in *Don Quixote* and *The Mikado*. Roles elsewhere include Mustafa *The Italian Girl in Algiers* (Buxton), Rossini's *Basilio* (WNO), Frank Murrant in the Italian première of *Street Scene* (Turin) and Fafner *Das Rheingold* (Longborough Festival). Plans include Geronte *Manon Lescaut* (ENO).

Richard Roberts *tenor* (St Chavez/Sailor) trained in the USA at the University of Kansas and Chautauqua School of Music. He made his début with ENO in 1996 and his roles with the Company range from Rinuccio *Gianni Schicchi* to Third Squire *Parsifal* and Young Guard *King Priam*. Other engagements include Jiri *The Jacobin* (Scottish Opera), Rodolfo (ETO), Fenton (Pimlico Opera), Beppe *Pagliacci* (Kentish Opera), Pinkerton (Royal Albert Hall) and the title role *Candide* (Eugene Opera, Oregon). He has performed in concert at the Royal Albert Hall, RFH, the Barbican, St David's Hall, Cardiff, and the national concert halls in Dublin and Glasgow. Now in his second season as an ENO Company Principal, plans include Mime *The Rhinegold* (ENO).

Ethna Robinson *mezzo-soprano* (St Teresa II) studied at the College of Music in Dublin, the Birmingham School of Music and the Guildhall. ENO roles include Suzuki, Hansel, Olga *Eugene Onegin*, Beatrice, Cherubino, Dorabella, Second/Third Lady *The Magic Flute*, Melanto *The Return of Ulysses*, Margret *Wozzeck*, Page *Salome*, Eurydice/Myth *The Mask of Orpheus*, Philia *Inquest of Love*, Merektaten *Akhnaten*, Hermia *A Midsummer Night's Dream*, Zulma *The Italian Girl in Algiers*, Monitor *Sister Angelica*, Nurse *King Priam* and

Second Secretary *Nixon in China*. Other performances include *The Rio Grande* (RFH), *Lieder eines fahrenden Gesellen* and *Elijah* (Singapore), *The Dream of Gerontius* (Aldeburgh), Beethoven's Ninth Symphony (Dublin), *Messiah* (Irish Chamber Orchestra), Stravinsky's *Pulcinella* (Bournemouth Sinfonietta), Mozart's *Requiem* (Hallé) and Federica *Luisa Miller* (Opera North).

Riccardo Simonetti *baritone* (St Ignatius/Aeneas) was born in Lancashire and studied at the RNCM. In 1993 he won the Anne Ziegler/Esso Award. His operatic roles include Rossini's Figaro (WNO), Rodimarte in Scarlatti's *Il trionfo dell'onore* (Liège, Brussels), Ping (Nice), Marullo *Rigoletto* (Amsterdam), Albert *Werther*, Mozart's Count (ETO), Flemish Deputy *Don Carlos* (La Monnaie) and Demetrius A *Midsummer Night's Dream* (Broomhill Trust). For ENO he has sung Bill *Mahagonny* and Malatesta, and since becoming a Company Principal in the 1997/8 Season, Papageno, roles in *The Tales of Hoffmann*, Schaunard *La bohème*, Ygène *Doctor Ox's Experiment*, Yamadori *Madam Butterfly*, Dancairo *Carmen*, Rossini's Figaro and Marullo. ENO plans include Rossini's Figaro and Rodolfo in Leoncavallo's *La bohème*.

MUSIC AND PRODUCTION

Robert Bordo *set designer*; *Dido* is a painter and first worked with Mark Morris on *The Death of Socrates* in 1983 (Dance Theater Workshop, New York). A native of Montréal, his designs for Mark Morris Dance Group include the PBS/Danmarks Radio 1986 television programme and *Stabat Mater* at the Brooklyn Academy of Music's 1986 Next Wave Festival. Set and costume credits include Les Grands Ballets Canadiens's *Paukenschlag*, choreographed by Mark Morris, and his designs for *Dido and Aeneas* were adapted for the recent television production. His work has been commissioned for Dance Group posters and programmes. He is on the faculty at The Cooper Union School of Art.

Michael Chybowski *lighting designer*; *Four Saints* recently designed *Moby Dick and Other Stories* (Barbican) and *Wit* (New York, West End). As resident designer at ART, Cambridge, for the past three seasons, productions include *The Bacchae*, *The Taming of the Shrew*, *In the Jungle of Cities*, *The Wild Duck*, *Phaedra* and *The Merchant of Venice*. Other recent work in New York includes *The Grey Zone* (Lucille Lortel Award for best Off-Broadway lighting design), the première production of *A Question of Mercy* (New York Theater Workshop) and *Cymbeline* and *Hamlet*, both directed by Andre Serban (Public Theater). He is the recipient of the 1999 Obie award for sustained excellence in lighting design and the 1999 Maraham Award for his work on *Wit* and *Cymbeline*.

Noel Davies *assistant conductor*; *Dido* studied at the RCM under Sir Adrian Boult. Associated with SWO/ENO since 1967 and noted for the Mozart and Puccini repertory, he has also conducted *The Coronation of Poppea*, *Count Ory*, *Carmen*, *The Pearl Fishers*, *Faust*, *Julius Caesar*, *Xerxes*, *La traviata*, *Il trovatore*, *The Force of Destiny*, *The Sicilian Vespers*, *Mary Stuart*, *Boris Godunov*, *The Makropulos Case*, *Mr Brouček*, *The Love for Three Oranges*, *Rusalka*, *Peter Grimes*, *Alcina* and, at the Met, *Gloriana* during ENO's USA tour. Other engagements have included *Rigoletto* (Iceland, Bergen Festival), *Giulio Cesare* (Houston, Munich and ROH) and *Don Giovanni* and *Xerxes* (Munich). Last year he made a successful début with Canadian Opera in Toronto.

Barry Griffiths *leader* studied at the Royal Manchester College of Music with Endre Wolf. He joined the BBC Northern Symphony Orchestra and was appointed leader in 1972, subsequently becoming leader of the RPO and other orchestras. He has performed the Elgar, Tchaikovsky and Bartók concertos and has twice recorded *The Lark Ascending*. He has coached at the European Union Youth Orchestra and given master classes countrywide. He was appointed leader of the ENO Orchestra in December 1989 and four seasons ago made his conducting début in *Così fan tutte*.

Stephen Harris *chorus master*; *Dido* was born in Gloucester and studied at the Purcell School of Music, the RCM and the National Opera Studio. He joined the music staff of Scottish Opera in 1989 and in 1991 was appointed Chorus Master. Recordings with Scottish Opera as Chorus Master include *Regina* (Blitzstein). In 1993 he joined ENO as Assistant Chorus Master and in 1994 was appointed Chorus Master. As Chorus Master productions have included *Fidelio*, *Die Soldaten*, *The Damnation of Faust*, *The Flying Dutchman*, *Otello*, *Boris Godunov*, *Der Freischütz* and the award-winning *Khovanshchina*. Recent engagements include conducting *The Marriage of Figaro*, *The Pearl Fishers* and *Nabucco* for Kentish Opera.

Murray Hipkin *music staff*; *Dido* studied at York University, the Guildhall and the National Opera Studio before joining ENO (1983–8). After working with Opéra de Lyon, La Monnaie (Brussels), Opera Factory, Scottish Opera and Opera Brava (as Musical Director), he returned to ENO as production pianist. He appeared in *Mabagomy*, and work with the Baylis Programme includes a residency at St Angela's Convent School, Newham, based on *The Carmelites*. In 1996 he appeared with Björk at the Verbier Festival in *Pierrot lunaire*. He led the stage band in *The Silver Tassie*, played solo piano in *King Priam* and keyboards in *Nixon in China* (all ENO) and conducted Bach's B minor Mass with the Cantorum Choir.

James F. Ingalls *lighting designer*; *Dido* has designed *Mathis der Mahler*, directed by Peter Sellars, and *Platée*, directed by Mark Morris, at the ROH. Other work in the UK includes *Alice's Adventures Underground* directed by Martha Clarke (RNT), *Richard II* directed by Ron Daniels (RSC), *Shoulder to Shoulder* (The Place), *The Electrification of the Soviet Union*, *The Magic Flute* and *Theodora* (Glyndebourne). Recent credits include *War and Peace* (Maryinsky Theatre/Kirov), the American première of *The Invention of Love* (American Conservatory Theatre, San Francisco) and *Valparaiso* directed by Frank Galat (Chicago).

Maira Kalman *set designer*; *Four Saints* was born in Tel Aviv. She is the author/illustrator of ten children's books (published by Penguin Putnam), including the celebrated series about Max Stravinsky, the poet dog who travels around the world. She was commissioned to do a series of murals housed in Grand Central Terminal in New York City during the historic renovation; they are featured in her latest book, *Next Stop Grand Central*. She is a frequent contributor to many publications, including *The New Yorker*, *The New York Times*, *Atlantic Monthly* and *Travel & Leisure*, and she has designed fabrics for Isaac Mizrahi and mannequins for Ralph Pucci. A permanent exhibit of her work is housed in the Children's Museum of Manhattan. She is CEO, Vice President and Secretary of M&Co, a multidisciplinary design studio, whose clients include the Museum of Modern Art, Barnes and Noble, Vitra, and Creative Time.

Elizabeth Kurtzman *costume designer*; *Four Saints* began her career as a textile and accessories designer for a number of prestigious New York fashion houses before making the transition to book illustrator and costume designer. This is her fourth collaboration with the Mark Morris Dance Group; her other work includes costumes for *The Argument*, *Dancing Honeymoon* and *Greek To Me*.

Anthony Legge *conductor*; *Dido* studied at the Guildhall, Oxford University and the London Opera Centre. He studied accompanying with Geoffrey Parsons and Paul Hamburger. His numerous recitals include with, amongst others, Dame Janet Baker, Sir Thomas Allen, Gwynne Howell and Håkan Hagegård. He has worked regularly with the principal British opera companies, Australian Opera, many European opera companies and at Bayreuth, where he assisted on the Kupfer–Barenboim *Ring* cycle for five years and the new production of *Die Meistersinger*. He is Head of Music at ENO, has recorded two CDs with Chandos accompanying Linda Finnie, and has a book published by Rhinegold entitled *The Art of Auditioning*. This is his ENO conducting début.

Martin Pacey *music staff*, *Dido* studied piano with Sidney Harrison and Hamish Milne, and composition with Alexander Goehr. He won scholarships to Cambridge and the Royal Academy of Music, and worked for a variety of opera companies, including Broomhill and Crystal Clear Opera, before joining ENO full-time in August 1997. In addition to his work as an accompanist and répétiteur, he has written on music for a number of publications, including the *Listener* and the *Independent*. He has also performed on radio, and was the pianist in Jonathan Miller's *Opera Works* series on BBC2.

Andrea Quinn *conductor*, *Four Saints* studied at the RAM and was Music Director of the London Philharmonic Youth Orchestra. She is currently Music Director of The Royal Ballet, where credits include *Anastasia*, *Cinderella* (Turin, Frankfurt), *Swan Lake* (Japan, China) and *Ondine* (South Bank Show Award nomination). Other credits include *Swan Lake* (Adventures in Motion Pictures, Piccadilly Theatre), Balanchine Festival (New York City Ballet), *Cinderella* (Naples), Britten's *War Requiem* (LPO), *Misfer* (Glyndebourne – TMA Award nomination), a tour of Birtwistle's *Pulse Shadows*, a recording of Paul McCartney's *Tuesday* (LSO/EMI – Classical Brit Award nomination: Female Artist of the Year) and appearances with the Gothenburg Symphony, the Philharmonia, the Hallé and the Scottish Chamber Orchestras and the Lahti Sinfonia. This is her ENO début.

Elizabeth Rowe *music staff*, *Four Saints* completed a music degree at Birmingham University studying piano with Denis Matthews and won a scholarship to attend the Royal Academy of Music as a postgraduate, where she studied with John Streets and Frank Wibaut. She was then sponsored by the ROH and the Sir Henry Richardson Award to study at the National Opera Studio. She has worked with Scottish Opera (*Ariadne auf Naxos*) and ETO (*The Marriage of Figaro*,

La Cenerentola). She also works for Yehudi Menuhin's 'Live Music Now!' scheme and for the Council for Music in Hospitals.

Jeremy Silver *assistant conductor*, *Four Saints* studied at Clare College, Cambridge, the RCM, the National Opera Studio and with George Hurst. He was on the staff of Scottish Opera (1993–6) and was Music Director of Opera on a Shoestring (1995–6). He has conducted *Pelléas et Mélisande* (GTO), *Madam Butterfly* (ENO), *Carmen* (European Chamber Opera), *Così fan tutte* (Longborough Festival Opera), *Il trovatore*, *Aida*, *Eugene Onegin* (Brent Opera) and *L'elisir d'amore* (Opera Lirica), as well as concerts with the Orchestra of Scottish Opera, Surrey Sinfonietta and the Birmingham Philharmonic Orchestra. He is also Music Director of Camberwell Pocket Opera, where plans include new productions of *Tristan and Isolde* and *Hansel and Gretel*, and a revival of *The Barber of Seville*.

Christine Van Loon *costume designer*, *Dido* was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At La Monnaie she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. She has designed the costumes for several Mark Morris productions, including *L'Allegro, il Penseroso ed il Moderato*.

Gregory York *audio-presenter* spent many years as a BBC announcer introducing operas and concerts for an unseeing radio audience. In 1993 he set up 'Talking Notes®' to provide audio facilities for blind patrons at musical events. Since then he has presented numerous operas for ENO, ranging from *The Mikado* to *Die Soldaten*, as well as for the ROH, Glyndebourne, Scottish Opera, Opera Northern Ireland and Avanti. He has worked as an audio-describer at the Royal National Theatre, and can be heard on audio guides at the National and Tate Galleries, the Royal Academy and Stonehenge.

Acknowledgements

Composer and writer Peter Dickinson is Head of Music at the Institute of United States Studies, University of London. Olive Baldwin and Thelma Wilson have published numerous articles on seventeenth- and eighteenth-century English music. 'The English Orpheus: Henry Purcell': extracts from Peter Pears, 'Homage to the British Orpheus', and Eric Walter White, 'New Light on *Dido and Aeneas*', in Imogen Holst (ed.), *Henry Purcell 1659–1695: Essays on his Music* (London, 1959); Gustav Holst, 'Henry Purcell: the dramatic composer of England (1659–1695)', in Hubert Foss (ed.), *The Heritage of Music* (London, 1927); Benjamin Britten, in

Murray Schafer, *British Composers in Interview* (London, 1963); Henry Purcell, 'The Art of Descant' in John Playford's *Breefe Introduction to the Skill of Musick* (eleventh edition, 1694) reprinted in Michael Burden, *Purcell Remembered* (London, 1995).

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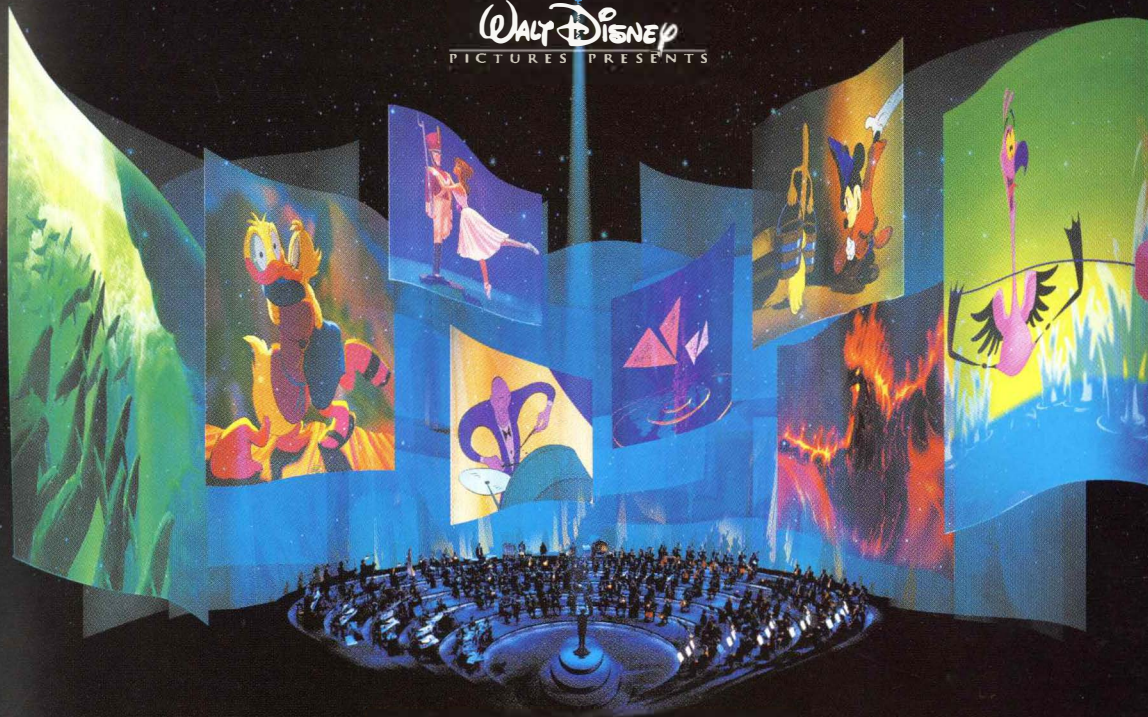
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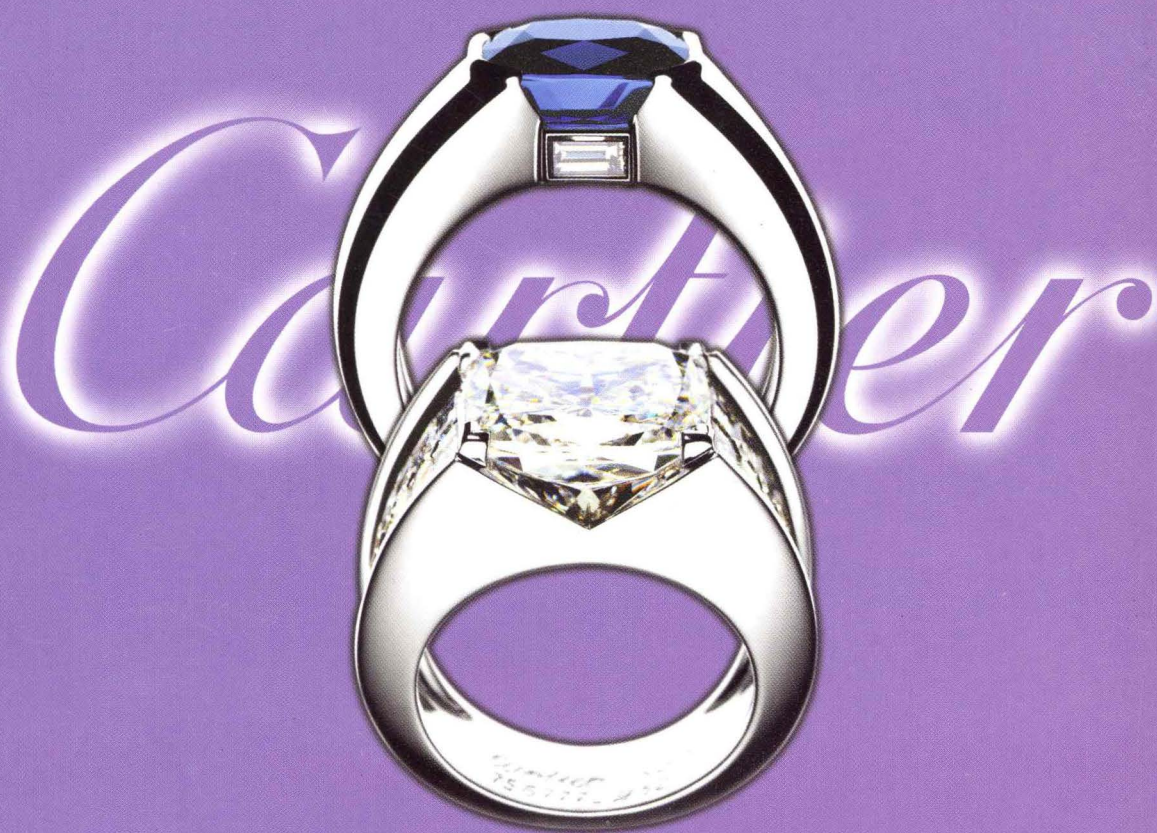
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