



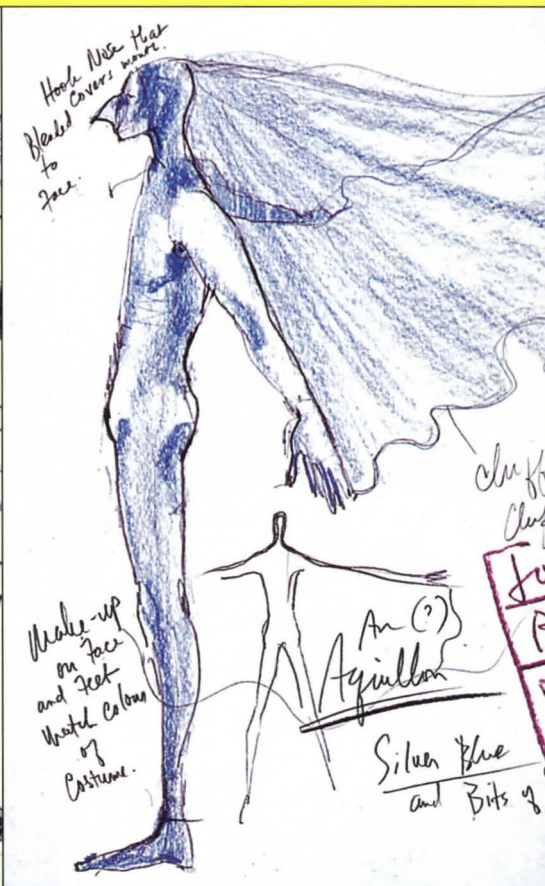
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International FESTIVAL

50TH BIRTHDAY
1947-1997

Platée

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Edinburgh Festival Theatre 11, 13 & 14 August 1997

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Platée

comédie lyrique ('ballet bouffon')

in a prologue and three acts

by **Jean-Philippe Rameau**

Sung in French with English supertitles

The Royal Opera

Mark Morris Dance Group

The Royal Opera Chorus

chorus director **Terry Edwards**

The Orchestra of the Royal Opera House

leader **David Nolan**

Nicholas McGegan conductor

Mark Morris director & choreographer

Adrianne Lobel set designer

Isaac Mizrahi costume designer

James F. Ingalls lighting designer

*There will be an interval between Act I and Act II
in this performance which lasts
approx. 2 hours and 45 minutes.*

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Cast in order of appearance

Prologue

Bacchus <i>God of Wine</i>	Guillermo Resto
Secretary	Marianne Moore
Thespis <i>Inventor of Comedy</i>	Mark Padmore
Satyr <i>Goat-man</i>	Neal Davies
Painter	William Wagner
Dyke	Julie Worden
Baroness	Ruth Davidson
Sailor	Joe Bowie
Showgirl	Rachel Murray
Policeman	Dan Joyce
Thalie <i>Muse of Comedy</i>	Susan Gritton
Momus <i>Personification of Sarcasm</i>	François Le Roux
L'Amour <i>God of Love</i>	Nicole Tibbels

Act One

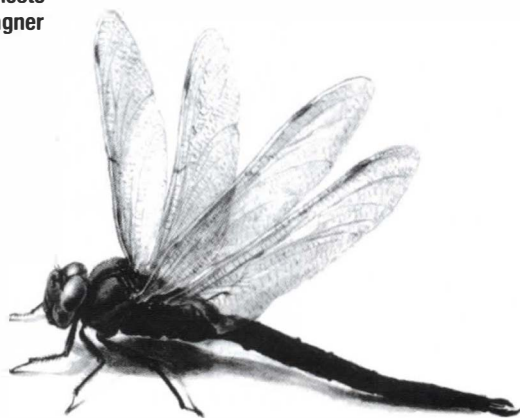
Cithéron <i>King</i>	Neal Davies
Mercure <i>Messenger to the Gods</i>	Mark Padmore
Clarine <i>Lizard-in-Waiting</i>	Susan Gritton
Platée <i>Naiad, water nymph</i>	Jean-Paul Fouchécourt
Cockatiel	Charlton Boyd
Lizard	Ruth Davidson
Alligator	Marjorie Folkman
Peacock	Shawn Gannon
Frog	Ruben Graciani
Toad	Lauren Grant
Blue Jay	David Leventhal
Duck	Rachel Murray
Firebird	June Omura
Snake	Mireille Radwan-Dana
Robin	Julie Worden
Iris <i>Rainbow Goddess</i>	Marianne Moore
Aquilons <i>Personifications of the Wind</i>	Joe Bowie
	Dan Joyce
	Guillermo Resto
	William Wagner

Act Two

Jupiter <i>God of Gods</i>	François Le Roux
Momus <i>Personification of Sarcasm</i>	Philip Salmon
Ass	Charlton Boyd
Owl <i>Manifestations of Jupiter</i>	Marjorie Folkman
Feathered Birds	June Omura
La Folie <i>Personification of Folly</i>	Shawn Gannon
Babies	David Leventhal
Scholars	Rachel Murray
Tortoises	June Omura
Snakes	Julie Worden
	Nicole Tibbels
	Charlton Boyd
	Marjorie Folkman
	Lauren Grant
	Marianne Moore
	David Leventhal
	June Omura
	Ruth Davidson
	Mireille Radwan-Dana

Act Three

Junon <i>Goddess of Gods</i>	Diana Montague
Frog Attendants	Shawn Gannon
Graces	Ruben Graciani
Satyrs	Charlton Boyd
	Lauren Grant
	Marjorie Folkman
	Joe Bowie
	Dan Joyce
	Guillermo Resto
	William Wagner



For this Production

Assistants to Mark Morris

Assistant to Isaac Mizrahi

Costume Supervisor

Assistant

Costume Supervisor

Additional costumes

made by

Animal costumes made by

Additional dyeing by

All millinery, jewellery,

dyeing, costumes and

shoes made by

Susan Hadley

Joe Bowie

Liz Kurtzman

Carol Lingwood

Alistair McArthur

Phil Reynolds

Suzanne Parkinson

Robert Allsopp

Lizzie Wylie

Araba Ocran

Nicola Kileen

John Cowell

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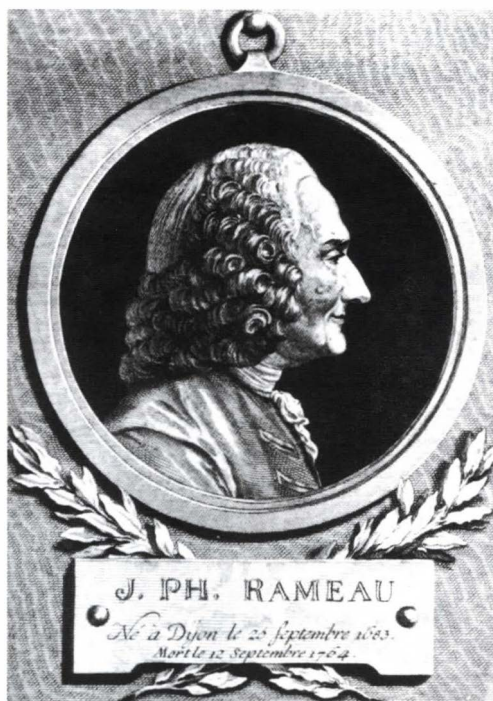
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de Hureaux



Jean-Philippe Rameau

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Platée or *Jealous Junon* Synopsis

Prologue *Ideas*

Thespis is sleeping it off. A Satyr sings of drinking. Thespis wakes up and sings a love song to Bacchus. He then embarrasses everyone by exposing their infidelities.

Thalie and Momus arrive and remind Thespis that the Gods behave in the same way. Momus begins a story about Junon's jealousy of Jupiter. L'Amour interrupts and insists on being included. They sing of putting on a new kind of show.

Act One *Plans*

Cithéron appeals to the Gods to end the terrible weather. Mercure appears and tells him that the storms are caused by Jupiter and Junon's jealous quarrels. Mercure, sent by Jupiter, is looking for a way to teach Junon a lesson.

Cithéron suggests a prank: let Jupiter pretend to propose to Platée, just to make Junon really jealous. Mercure goes up to tell Jupiter the clever plan.

Enter Platée, who sings of the swamp. What a place to fall in love! And she's long loved Cithéron. Clarine is unimpressed. The swamp creatures dance. Mercure announces to Platée that Jupiter will be down soon to woo her. She can't wait. Clarine sings the sun away. Rain dances. Mercure spots Iris leading the Aquilons who come to clear the area for Jupiter's landing.

Act Two *Metamorphoses*

Mercure has misdirected Junon to delay her arrival. Jupiter and Momus come down in a cloud. Cithéron and Mercure hide and watch. Platée is attracted to the cloud.

Jupiter appears to her as an ass, an owl and a man. He says he wants her. She is overwhelmed. Everyone laughs at her.

Enter La Folie, who sings of... folly. She has stolen Apollon's lyre and is feeling musical. Diverse dances. A hymn to Marriage and to the coronation of Platée.

Act Three *Return*

Junon can't find the cheating Jupiter and she's furious at Mercure. But he convinces her to hide in order to observe the wedding. A procession. Another procession. Everyone's invited but Platée doesn't see L'Amour. Mercure and Jupiter make a long dance longer. Platée has anxiety. Momus, disguised as L'Amour, shows up to officiate. He tells Platée how sad marriage can be. La Folie makes fun of him. Dances in honour of Platée.

Just as Jupiter is swearing his vow, Junon bursts in. She's shocked by Platée's looks. The joke is over. Jupiter and Junon make up. Platée is very angry and blames it all on Cithéron. The gods return to Olympus. Platée goes back home.

Platée 'the comic genius of Rameau...'

A year before his sensational attack on French music, Jean-Jacques Rousseau – unpredictable and inconsistent as ever – gave a glowing assessment of *Platée*. 'Call it sublime!' he wrote in 1752: 'never repent of having considered it Rameau's masterpiece and the most excellent work that has ever as yet been heard in our opera house'. It was a view shared by most critics by that date, including many of the other *philosophes* such as Grimm, d'Alembert and d'Holbach. By the time of the composer's death in 1764, the work had generally come to be seen as one of his crowning glories, alongside *Castor et Pollux* and *Dardanus*.

Such would not have been the verdict when *Platée* first appeared. It was the last of several works staged at Versailles in 1745 during the festivities surrounding the marriage of the Dauphin with Maria Teresa of Spain. The opera was coolly received: Voltaire described it as 'the most detestable show I have ever seen or heard.' It was given only a single performance, and when the Duc de Richelieu, master of ceremonies, asked Louis XV repeatedly whether he would like to see the opera again, the king did not deign to reply.

The reason is not difficult to find. *Platée* was, as we shall see, wildly unsuited to the wedding festivities. There is indeed evidence that it had not been designed for this purpose but was already substantially complete. And when Rameau's contemporary Royer failed to produce a planned setting of Voltaire's powerful if controversial *Pandore* (a libretto which, to our eternal loss, Rameau had already refused), the organisers drafted *Platée* to fill the gap. Richelieu may well not have read the libretto carefully. Had he done so, he must surely have realised that a plot which centred on the wooing by the god Jupiter of a grotesque marsh nymph was scarcely appropriate to the occasion, given that the new Dauphine was, in Malherbe's words, 'not physically well served by nature'. While few would have identified the nymph and her divine suitor with the newly-weds (anyone looking for allegory would equate Jupiter not with the Dauphin but with the King), much of the humour and especially the aborted mock-marriage at the work's climax must, in this context, have seemed in poor taste.

It was only in 1749, when *Platée* was presented at the Académie Royale de Musique (the Paris Opéra), that its virtues became more obviously apparent, with 'new beauties revealed at each hearing' (Rémond de Sainte-Albine). And at the 1754 revival, the work was ecstatically received. The triumphant reprises of this

opera and of *Castor* were seen as definitive ripostes to the Italian music of the Bouffons, whose appearance at the Opéra had for almost two years rocked that august institution to its foundations.

Comedy had traditionally played little part at the Académie. The first *tragédies en musique* by Jean-Baptiste Lully, true founder of French opera, had followed Italian precedent in including comic episodes. But Lully soon realised that the French did not take to a mixture of the tragic and comic: this was one reason why they detested Shakespeare. After 1677 he eliminated such episodes from subsequent operas. From then until the appearance of *Platée* some seventy years later, only a handful of works presented at the Opéra had wholly comic themes. Of these, the most successful were Mouret's *Le mariage de Ragonde* and *Cariselli*, an *entrée* in Campra's *Les Fragments de Monsieur de Lully*.

It was the success of this last that sparked the creation of the present work. In 1740, in response to the Académie's request for a new work modelled on *Cariselli*, for performance during Carnival time or the summer doldrums, Jacques Autreau had written a libretto entitled *Platée, ou Junon jalouse*. Autreau borrowed the idea from the ancient Greek writer Pausanius – an episode in which Jupiter, to cure the tiresome jealousy of his wife Juno, pretends to court a wooden statue disguised as a woman. Juno, led to uncover the ruse, would be made to look foolish when the object of her husband's 'affections' is exposed. In Autreau's version it is not a statue but the march nymph *Platée* who submits to Jupiter's courtship and who becomes the butt of most of the humour.

Autreau's text provided the outline and many details of the libretto that Rameau eventually set. (The Prologue, 'La naissance de la comédie' is almost wholly Autreau's.) But the composer, though aware of the work's potential, realised that the libretto needed expanding; he thus bought the rights to the manuscript and hired another writer, Le Valois d'Orville, to adapt it to his requirements. Among the improvements that d'Orville introduced were the extravagant character of *La Folie* and many other comic elements.

From an outline of the plot alone we might conclude that the humour of *Platée* (as it was now known) is thoroughly sick. On the stage, however, that is not how it seems. While we may laugh at *Platée*'s plight, our sympathies are with the nymph throughout. Moreover, the cruelty of laughing at an ugly but hopelessly vain female is kept at a distance by the fact that her part was sung by a man. (This *travesti* role, one of the few in French operas of the period, was created by the famous *haute-contre*, or high tenor, Pierre Jélyotte.)

Much of the humour of *Platée* comes from its wicked parodies of serious opera. Audiences would, for example, have expected miraculous stage effects, and they certainly got them. But these transformations were hardly the kind normally seen at the Opéra, where representations of the supernatural were governed by elaborate conventions. The treatment of gods was a case in point. Such divinities were expected to act in a manner befitting their divine status. Yet when *Platée* first encounters Jupiter, he is crouching out of sight within the cloud that has brought him from Olympus. As *Platée* gingerly approaches, the god manifests himself first as a donkey (the nymph mistakes its braying for amorous sighs), then as an owl (this provokes from the other birds a cacophony far removed from the idealised bird-song that was part of the Opéra's stock-in-trade).

Audiences would likewise have expected elaborate scene changes not only between acts but within them. Yet *Platée*, after the Prologue, includes none. Instead, the action takes place, not in an enchanted grove or a palace or any of the other standard settings, but entirely in *Platée*'s soggy marsh. Moreover, the inhabitants are not the usual denizens of rural idyll but frogs and cuckoos. (The frogs are eventually used to pull *Platée*'s chariot to the mock-marriage.) The appearance of incongruous characters is, indeed, a recurrent theme. When *La Folie* first arrives, it is with a group of 'fous gais' and 'fous tristes' – these dressed respectively as babies (*poupons*) and – a Pythonesque touch *avant la lettre* – Greek philosophers. Cupid, moreover, appears with a ludicrously large bow and arrow.

It is not only the gods' behaviour that is parodied. Their conversation often takes on a colloquial or even irreverent tone far removed from that of the serious opera of the day. At the start of Act 2, for instance, Mercury explains that he has hoodwinked Juno into going to Athens in the expectation of surprising Jupiter and his suspected new love. 'Look, there she goes', he jokes, pointing to a passing cloud. And at the start of the mock-marriage, when *Platée* observes that Cupid and Hymen, the god of marriage, are not yet present, Mercury wryly observes that these two divinities rarely go together.

The libretto adopts a similarly irreverent approach to the normally elevated language of opera. Much is made of comic alliteration (*Platée*'s 'Mon coeur, t'es tu bien consulte? / Ah! t'a-t-il bien mérité?') and onomatopoeia (her indignant 'Dis donc, pourquoi?', taken up by the frogs as 'quoi? quoi? quoi?'). This last is more frog-like than it may seem, since in Rameau's day the relevant words were

pronounced ‘pourkwe’ and ‘kwe’. Later, when a furious Platée grasps Cithéron by the throat (not something you find in many a *tragédie en musique*), their duet includes the memorable exchange: ‘Qui, moi? Oui, toi! Moi? Toi!’. And to cap Platée’s demotic use of language, witness her decidedly un-operatic expletives: ‘Fi!’ and ‘Ouff!’

How then did Rameau react to such a libretto? He has so often been portrayed as a withdrawn, dessicated, severe, avaricious cross-patch that he would hardly seem suited to such a mould-breaking comic text. Most assessments of the composer’s personality, however, date from his final years: he died a few days short of his 81st birthday, disillusioned by changes of taste in the operatic world and by the problems he had experienced in the acceptance of his revolutionary work as a music theorist. But there are glimpses in his biography of a more genial, *bon vivant* Rameau, one whose first task when he moved to Paris, in 1722, was to provide music for knock-about farces by his friend Piron. (The music, now lost, is known to have included operatic parodies.) Rameau’s output also includes humorous drinking songs and canons. And we must remember, above all, that it was he who commissioned the revision of Autreau’s text of *Platée* including, one assumes, the enhancement of its comic elements.

In the event, Rameau rose to the challenge superbly. There is, even by his standards, an extraordinary vitality about the music of this opera. From the start, the composer clearly has no intention of clinging to a style developed for quite different genres of opera. The tone is set by the opening of the *Overture*, with its sharp fluctuations of tempo, capricious melodic dislocations and gasping fragments: this is the music that will recur at the entrance of La Folie in Act 2. Thereafter, Rameau exploits every known trick of comic writing: glissandos – rarely used at this date – to characterise the gods’ ludicrous wedding gifts to Platée (as Momus explains ‘Ce sont des pleurs, / Des tendres douleurs, / Des cris, des langueurs!’); extravagant pizzicatos for the lyre that La Folie has stolen from Apollo; exaggeratedly wide melodic skips; inanely chattering repeated notes. In the vocal music, musical parody takes many forms: inappropriate vocalises (as in the laughing chorus ‘Quelle est aima-a-a-a-able’), misaccentuations (in Platée’s *ariette badine*), vocal acrobatics (in La Folie’s delicious caricatures of Italian coloratura, especially). Sometimes the music can be mock-solemn, as in the two dances ‘dans le gout de vielle’, where the *vielle* (hurdy-gurdy) is represented by sustained double stoppings. Sometimes the parody would have been more apparent to Rameau’s audience than to us: the chaconne that precedes Platée’s

marriage is comic not just because of its absurd length or because it is danced in 'le genre le plus noble', but because it is misplaced: chaconnes, everyone knew, belonged at the culmination of the final *divertissement*.

Throughout the score Rameau's flair for descriptive writing serves the comedy magnificently. The chorus of frogs and cuckoos, in which oboes repeat a croaking syncopated low C sharp (a note not strictly available on the Baroque instrument), would hardly sound out of place in Ravel's *L'enfant et les sortilèges*, while the 'charivari' of frightened birds has a Messiaen-like realism. And the braying of the donkey-Jupiter anticipates Mendelssohn's representation of Bottom in *A Midsummer Night's Dream*.

If *Platée* was merely a succession of comic effects, it would scarcely deserve its reputation as one of the most original and enduring works of eighteenth-century music theatre. In pointing to individual moments of comedy, it is easy to forget that the work is constructed with rare skill and singleness of purpose. Even the Prologue, so often only tangentially related – if at all – to the main drama, introduces a pretext for the ensuing plot. And the quality of musical invention, even in the most outrageous passages, is astonishingly high. When Folly mockingly describes the wonderful chorus that summons the god Hymen as 'a masterpiece of harmony', for once she is talking sense.

Above all, it is in the representation of *Platée* herself that Rameau has produced one of his most memorable creations. Her incurable vanity, her gullibility, petulance and vulnerability – all are sketched in the libretto but brought vividly and endearingly to life through the music itself. Here, as Rameau's biographer Girdlestone puts it, is 'one of Rameau's few characters who is a personality and not just a succession of situations'. It was for this reason, and for the work's naturalness, vivacity and comic realism, that the *philosophes* hailed *Platée* as heralding a new era of French opera. That era never dawned in Rameau's lifetime, and he was unable to repeat his success in this genre. The work nevertheless remains, in the words of the composer's collaborator Cahusac, 'of all his works the most original' – a testament to his comic genius.

Graham Sadler

Graham Sadler, senior lecturer at the University of Hull, has written and broadcast extensively on French Baroque music. His many editions include that of *Platée* used this evening.

Re-inventing Rameau

The Rameau revival began in the late 19th century when a complete edition of his music was prepared under the general editorship of Camille Saint-Saëns. Several other French composers were also involved in Rameau performances, Vincent d'Indy among them, and the Rameau *Oeuvres complètes* remains one of the most important the French have done. It was more than a labour of love. In the wake of the Franco-Prussian War, when French nationality had been threatened, reminders of the longevity of a distinctively French culture were of paramount importance. The revival of Rameau was thus an important step in reconstructing a French history of music: here was the real precursor of a generation of French composers who were beginning to regret their slavish following of Wagnerian paths, which promised to lead to the future but turned out to be cul-de-sacs. With performances and a complete edition Rameau was immortalized.

No less a figure than Debussy found himself at a performance of *Hippolyte et Aricie* in 1903 in the role of music critic for the journal *Gil Blas*.

One composer whom I don't know how to recommend strongly enough is Jean-Philippe Rameau... He suffered much the same as the painter Watteau: he died, and the years passed in silence, deliberately maintained by his colleagues... Now the name of Watteau shines with a halo of glory, and no period of painting, however self-important, will ever overshadow this greatest, most moving genius of the 18th century. In Rameau we have his perfect musical counterpart. Isn't it about time we accorded him that place which he alone has the right to fill: instead of obliging French music to turn towards heavy cosmopolitan traditions which inhibit the natural development of her genius?

Nowadays we may think of Rameau as a composer mainly performed at rather specialist festivals: the English Bach Festival has been one of his champions in England, giving his operas as one-nighters at Covent Garden. A glance at the number of performance he has notched up at the major French venues may raise a few eyebrows: 376 performances of *Castor et Pollux* up to



Costume designs by Isaac Mizrahi

1962 at the Paris Opéra, of which 52 were at the Palais Garnier. For *Hippolyte* it was 140 in all, with 10 at the Garnier. These were not the only Rameau operas staged there either, though before the 1960s there had been no *Platée* either there or at the Opéra-Comique.

Is there some particular difficulty with Rameau for English speakers? Dry recitative and incomprehensible narrative are often perceived as a barrier to the enjoyment of Baroque opera. However, in Rameau's operas recitative plays a minor role in the proceedings. When it is used, it is at its most elastic and expressive, and in *Platée* often downright hilarious. Another particularly French feature of Baroque opera that takes some getting used to is its readiness to deliquesce into dance: suddenly a group of threatening soliders in military line-up, promising a bit of action, will form into a corps de ballet and perform an elegantly choreographed minuet in complex symmetrical formation. How silly, some might say. But such a view is ignorant of the status of dance in the Grand Siècle, when ballet was seen as a reflection of a sense of order in society, a way of instilling discipline in soldiers, a provider of inner peace. If you wanted to get on at court, it was said, all you had to know was how to dance. Balletic interludes might be followed perhaps by an *entrée* of exotic foreigners – Turks or Peruvians – entirely irrelevant to the action. Some may find that sort of thing difficult to cope with, not to mention the problem of cross-dressing (though cross-dressing in Rameau is no sillier than in subsequent, 'main repertory' opera).

So much for the 'problems'; what of the strengths? Rameau's imaginative mind, his stunning fertility, his breathing of a stream of captivating ideas into what could in other hands be merely conventional forms: here are some pointers to his richness. Another aspect that converts is his way with the orchestra. No wonder the editors of the complete edition made his storms, sea-scenes and other effects look, on the page, as if they were brand-new pieces of French impressionism. For that is what they are, again like Watteau – a kind of impressionism *avant l'heure*.

Most important, and eminently evident in *Platée*, was Rameau's flair for stagecraft. Where the earlier French Baroque opera composers had evolved all kinds of discrete categories for their staged spectacles, Rameau was a composer *sans frontières*. *Platée*, described as a *ballet bouffon*, draws upon fairground tricks, the stock-in-trade techniques of *comédie-ballet*, and a parodying of *tragédie-lyrique* for its effect; not to mention Rameau's expertise in vocal virtuosity after the latest Italian operatic fashion. *Platée* is thus embedded within the spectrum of theatrical genres rather than falling between them...

Richard Langham Smith

Richard Langham Smith is Head of Music at the University of Exeter, a frequent broadcaster on French music, and the author of several books on Debussy.

A longer version of this article appeared in the Royal Opera House Magazine earlier this year.



Pierre de Jélyotte in the title role of *Platée*, the role he created in the original production in 1745:
portrait by Christian-Antoine Coyvel

A show about inter-species dating...

The show opens with drunks in a vineyard: a Bacchanal that announces the birth of comedy. But in this version you see a neighbourhood bar, quite like the 1930s, quite like New York: a cop, an artist, a showgirl who just got off work and a bartender ("who's Bacchus, of course," explains Morris). There is a satyr at the bar. It is very late and, as Morris says, "nothing surprises you at three o'clock in the morning in Hell's Kitchen in New York."

"The idea came to me in a fever dream" says Adrienne Lobel. "I've sat in a lot of bars with Mark Morris. Most of our meetings take place in watering holes."

"It made sense to me," explains Morris. "There's a reason to dance because people do dance sometimes because they want to. In the text, Mercury/Thespis is out cold drunk anyway: we'd have to do that even if we were in period. He's a drunk and he's embarrassing everyone."

There is a slightly vaudevillian atmosphere, the prospect of putting on a show; and, of course, there are all the possibilities of those swivel chairs that line the bar. The surprise is where the action moves next: inside a terrarium that stands on the bar. New York bars of the old, woody Victorian kind do have tanks of fish, newts or plantlife – "something to stare at while you get smashed," as Lobel says.

She devised the terrarium first, knowing that Morris would need a great deal of space, and "the moment you make the stage look like a real swamp, you're breaking up the floor. That's not going to work. After all, there's so much ballet music in *Platée*. It's primarily a dance piece." So she asked herself where swamp creatures would live with a flat floor.

"I adore reptiles and amphibians," she says. "I was very attracted to a toad with whom I had a long relationship." This toad lived in a terrarium with an orange water bath that reappears in the set. From petshops she assembled the bits of plant and decoration, the waterfall backdrop that's supposed to remind the creatures of nature; she thought of lighting the stage with purple lights, green lights, all the artificiality of a pet store window. She surrounded the whole thing like a glass box and flew the gods on clouds that look uncommonly like aquarium filters. "It's artificial in the same way Baroque masks are artificial," she says.

The stagecraft is full of special effects that are entirely theatrical, in the proper Baroque manner. "I love the charm and the clunkiness of the theatre," says Lobel. "We're not making blockbuster movies."

"Of course, you feel obliged to press Mark Morris on what *Platée* is really, truly about – that is apart from the lovely music and good gags. He does have an answer: "This is a show about inter-species dating."

From an interview with Mark Morris and Adrienne Lobel by Michael Pye.

The Royal Opera Chorus

Sopranos

Patricia Cameron
Glenys Groves
Eileen Hamilton
Susan Maisey
Anne Osborne
Alison Rayner
Eryl Royle

Chorus Director
Terry Edwards

Contraltos

Anna Cooper
Catherine Griffiths
Andrea Hazell
Karen Shelby
Elizabeth Sikora
Kathleen Smales
Jean Tredaway

Chorus Manager
Richard Sadler

Tenors

Myron Burnett
Alan Duffield
George Freeburn
Neil Gillespie
Neil Griffiths
Nicholas Heath
Edward Parry

Librarian
Philip Hunter

Basses

Donaldson Bell
Jonathan Coad
Jonathan Fisher
Richard Hazell
Christopher Keyte
Christopher Lackner
Wyndham Parfitt

The Orchestra of The Royal Opera House

First Violins

David Nolan *Leader*
Alan Sloan
Aubrey Murphy
Robert Samuel
Judy Mayhew
Helen Briscoe
Christine Hilton

Second Violins

Yasuo Ichinose
Alexa Wilson
Cormac Browne
John Montague
Stephen Dudley
Deirdre Smith
Marion McGowan

Violas

Stephen Broom
Richard Peake
Duncan Johnstone
Maria Dumrese

Cellos

George Ives
Colin Jackson
Mary Mundy
Brian Meddemmen
Colin Walker
Tim Hewitt-Jones
Lionel Alberts
Philip Johnston

Basses

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Keith Hartley

Flutes

Sarah Brooke
Robin Chapman

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Bassoons

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Malcom Kinch

Assistant Pit Manager
Stephen Wadey

Terry Edwards

He became Director of the Royal Opera Chorus in January 1992 and is also Director of the London Sinfonietta Chorus and London Voices. His most recent recordings as chorus master have included *Peter Grimes* and *La Cenerentola* with the Royal Opera Chorus and music by Messiaen and Tippett with the London Sinfonietta. He has a close association with several conductors, including Salonen, Solti and Rattle, with whom he often collaborates as guest chorus master. He is committed to new music and has made recordings of works by Berio, Birtwistle, Holliger and Ligeti, at their invitation.

James F. Ingalls

He designed the lighting for *Mathis der Maler* for The Royal Opera last season. For Mark Morris he designed *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *Dido and Aeneas* (all for the Mark Morris Dance Group); *Ein Herz* (Paris Opéra Ballet), *Pacific and Maelstrom* (San Francisco Ballet) and *Motorcade* (White Oak Dance Project and London Contemporary Dance Theatre). His other work in Britain includes *Nixon in China*, *The Persians*, *I Was Looking at the Ceiling and then I Saw the Sky* (Edinburgh Festival), *Theodora*, *The Magic Flute*, *The Electrification of the Soviet Union* (Glyndebourne), all directed by Peter Sellars; *Alice's Adventures Underground* (RNT, directed by Martha Clarke), and *Richard II* (RSC, directed by Ron Daniels).

Adrianne Lobel

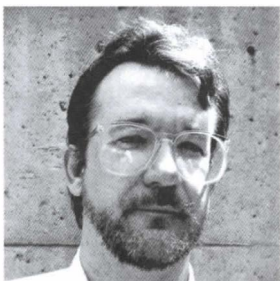
Her work with Mark Morris includes *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut* and *Gluck's Orfeo ed Euridice* (Edinburgh) and *Le nozze di Figaro* (La Monnaie, Brussels). Her designs for Peter Sellars include *Nixon in China* (Edinburgh), *The Rake's Progress* (Le Châtelet), *The Magic Flute* (Glyndebourne), *The Marriage of Figaro* and *Così fan tutte* (Pepsico Summerfare, New York). She designed the Tony-Award-winning musical *Passion* on Broadway and most recently *Lady in the Dark* at the RNT. This is her first work for The Royal Opera.

Nicholas McGegan

He studied at Oxford and Cambridge. He is Principal Guest Conductor of Scottish Opera, Music Director of the Philharmonia Baroque Orchestra, San Francisco (since 1985), Artistic Director of the Göttingen Handel Festival (since 1990), and was Principal Conductor of the Drottningholm Court Theatre (1993-5). He is the founder and director of the Arcadian Academy. He regularly conducts the major American orchestras and in Britain the Hallé, CBSO, Orchestra of the Age of Enlightenment and the Hanover Band. His opera productions include a Mozart cycle (Scottish Opera) and numerous Handel operas (Göttingen, ENO, Santa Fe). He has made over 50 recordings and has won two Gramophone Awards. His recording of the ballet music from *Platée* and *Dardanus* will be available on BMG Conifer next March. This is his debut with The Royal Opera.



Terry Edwards



James F. Ingalls



Adrianne Lobel



Nicholas McGegan



Isaac Mizrahi

Isaac Mizrahi

He began making clothes under his own label in 1987. His company has since grown to two lines of women's clothing and a number of product lines including shoes, coats and eyewear. He has received many awards including the CFDA Perry Ellis Award for new fashion talent, the CFDA Designer of the Year Award in 1990 and 1992 and the Italian Trade Commission's Designer of the Year Award in 1994. He has designed costumes for films and the theatre and has worked with a number of dance companies, among them those of Mark Morris and Twyla Tharp. In 1995 he was the subject of Douglas Keeve's award-winning documentary, *Unzipped*. This is his first work for The Royal Opera.



Mark Morris

Mark Morris

Born in Seattle, Washington, he studied there with Verla Flowers and Perry Brunson. He performed with a variety of dance companies before forming the Mark Morris Dance Group in 1980; he has since created over 90 works for the company, as well as choreographing for many international ballet companies. From 1988 to 1991 he was Director of Dance at the Théâtre Royal de la Monnaie, Brussels, and in 1990 founded the White Oak Dance Project with Mikhail Baryshnikov. He has worked extensively in opera both as choreographer and director. The Royal Opera's *Platée* at the Edinburgh Festival marks the world premiere of his production of the work. He will direct and choreograph the new Paul Simon/Derek Walcott musical *The Capeman* which opens on Broadway in January 1998. He was named a Fellow of the MacArthur Foundation in 1991 and is the subject of a biography by Joan Acocella. This is the first time he has worked with The Royal Opera.

Neal Davies

Born in Newport, Gwent, he studied at the RAM and at the International Opera Studio, Zürich. He joined Coburg Opera and has since sung at Opéra de Marseille, with WNO and Scottish Opera. He has sung regularly at the Edinburgh Festival, returning last year for Haydn's *The Creation*. His recent engagements include *The Rape of Lucretia* (Aldeburgh Festival under Bedford), *La bohème* (Oslo PO), *Le Rossignol* (BBC SO under Boulez) and *A Midsummer Night's Dream* (LSO under Colin Davis). He has recorded for Decca, Philips, Deutsche Grammophon, Hyperion, Chandos and Collins Classics. His plans include concerts under Dohnányi, Hickox, Leppard, McCreech, Gardiner and Colin Davis, and *Giulio Cesare* with The Royal Opera. This is his Royal Opera debut.

Jean-Paul Fouchécourt

He specializes in the French Baroque repertory and was invited by William Christie to tour with Les Arts Florissants. He was subsequently invited by Marc Minkovsky to sing regularly with Les Musiciens du Louvre, with which he has sung Rameau's *Hippolyte et Aricie* and Lully's *Phaëton*. He has also sung and recorded extensively in non-French Baroque repertory including Purcell's *The Fairy Queen* at the Aix-en-Provence Festival, Monteverdi's *Orfeo* in Salzburg, *L'incoronazione di Poppea* with Netherlands Opera and *Il ritorno d'Ulisse* with Geneva Opera. His other appearances include Offenbach's *Orphée aux enfers*, Britten's *A Midsummer Night's Dream* and Poulenc's *Les Mamelles de Tirésias*. He sings regularly in recital, especially Fauré, Satie and Poulenc. This is his Royal Opera debut.

Susan Gritton

She won the 1994 Kathleen Ferrier Award and has appeared in recital and concert throughout Europe. Her opera roles include Susanna (*Le nozze di Figaro*) and Zerlina at Glyndebourne, the Governess (*The Turn of the Screw*) and Lucia (*The Rape of Lucretia*) at Snape Maltings, Belinda (*Dido and Aeneas*) at Berlin State Opera, Marzelline (*Fidelio*) in Rome, First Niece (*Peter Grimes*) at La Monnaie, Brussels, Fulvia (Handel's *Ezio*) in Paris, Blonde (*Die Entführung aus dem Serail*) at the Istanbul Festival and *L'Allegro, Penseroso ed il Moderato* with ENO. She has recorded widely for Decca, Deutsche Grammophon, Hyperion and Collins Classics. Her future engagements include *Paul Bunyan* and *The Pilgrim's Progress* with The Royal Opera and *Xerxes* and *The Fairy Queen* with ENO. This is her Royal Opera debut.

François Le Roux

Formerly a member of the Paris Opéra Studio and of Opéra de Lyon, he made his British debut at the 1987 Glyndebourne Festival (Ramiro, *L'Heure espagnole*). His Royal Opera debut was as Lescaut (*Manon*), 1988, and he returned as Papageno, Dandini, Rossini's Figaro, Gawain, Malatesta, Pelléas and Mercutio. Recent appearances include Albert (*Werther*) in Toulouse, John Ruskin (*Lang's Modern Painters*) in Santa Fe, Nick Shadow (*The Rake's Progress*) in Madrid, Pelléas in Los Angeles and Venice, the title role in Henze's *Der Prinz von Homburg* in Munich and Valmont (Swerts's *Les Liaisons dangereuses*) with Flanders Opera. He has given recitals in London, Paris and Athens among other cities and has made many recordings and films. His future engagements include Pelléas at the Opéra-Comique.



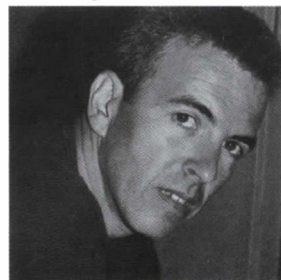
Neal Davies



Jean-Paul Fouchécourt



Susan Gritton



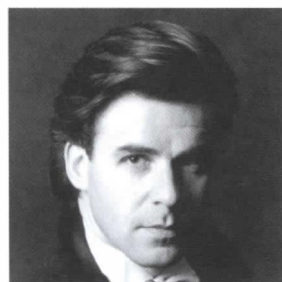
François Le Roux



Diana Montague



Mark Padmore



Philip Salmon



Nicole Tibbels

Diana Montague

Born in Winchester, she studied at the RNCM. She made her debut as Zerlina with Glyndebourne Touring Opera and has appeared in many of the world's leading opera houses and concert halls. She was formerly a member of The Royal Opera, her roles including Cherubino, Annio and Dorabella. Her repertoire includes major mezzo roles in operas by Mozart, Gluck, Strauss, Rossini, Bellini and Berlioz. Among her recent appearances are Rossini's *Ermione* (Glyndebourne), *Le Comte Ory* (Lausanne, Rome, Glyndebourne), Sesto (Madrid), *Ariadne auf Naxos* (Lisbon), Proserpina in Monteverdi's *Orfeo* (Amsterdam) and Iphigénie with WNO; she sang in Mozart's Mass in C Minor (Salzburg Festival) and Berlioz's *Les Nuits d'été* (Athens). Her plans include Ravel's *Shehérazade* (Spain), *Ariadne auf Naxos* (Scottish Opera) and Minerva in Monteverdi's *Il ritorno d'Ulisse* (Amsterdam).

Mark Padmore

Born in London, he studied at King's College, Cambridge. His repertoire includes Jason (*Médée*) in Strasbourg, Caen, Paris, Lisbon and New York; Arnalta (*L'incoronazione di Poppea*) at the Teatro Comunale, Florence; Bazajet (*Tamerlano*) at the Covent Garden Festival; Admète (Gluck's *Alceste*) with Scottish Opera and Opéra de Nice; and the title role in *Hippolyte et Aricie* (Paris Opéra, Nice, Montpellier, Brooklyn Academy of Music). He has performed in concert at many of the world's festivals and has made numerous recordings under such conductors as Norrington, Hickox and Christophers. He made his Royal Opera debut in *King Arthur* in 1995. His plans include *Paul Bunyan* and *The Pilgrim's Progress* with The Royal Opera, Britten's *A Midsummer Night's Dream* under Hickox and a recording of Stravinsky's *Canticum sacrum* under Christophers.

Philip Salmon

He studied at the RCM, winning the Young Musicians' Recording Prize. He sang Pelléas in Marseilles, Strasbourg and with WNO. In 1993 he made his television debut in Marschner's *Der Vampyr*. He then sang *Il re pastore* (Opera North and Buxton), *The Turn of the Screw* (Scottish Opera and Buxton), *The Dream of Gerontius* (RPO), Schnittke's *Faust Cantata* (RSNO), Henze's *Novae de infinito laudes* (Munich Biennale), *Messiah* (Singapore SO), Banks's *Episodes d'une vie d'un artiste* (Rotterdam PO, world premiere) and has made several recordings. His recent engagements include *The Turn of the Screw* (Turin), *The Barber of Seville* (New Zealand), *The Magic Flute* (Dublin), *A Child of our Time* (Amsterdam), Britten's *St Nicholas* (Berlin), Bach's *St John Passion* and a recital of English songs (Buenos Aires). This is his third appearance at the Edinburgh Festival and is his Royal Opera debut.

Nicole Tibbels

Born in County Durham, she studied French at Sheffield and singing at the GSMD. Her opera repertoire includes the Queen of The Night (*Die Zauberflöte*), Konstanze (*Die Entführung aus dem Serail*), Zerbinetta (*Ariadne auf Naxos*), Clorinda (*La Cenerentola*) and Serpina (*La serva padrona*). She has given premieres of works by Berio, Bainbridge, Finnis, Lloyd, Maxwell Davies and Osborne, has sung and danced with the Rambert Dance Company and made many recordings for television and radio, plays, films and commercials. She made her Royal Opera debut last season as the Countess (*Chérubin*). This year she has sung Nerina (Haydn's *Le pescatrici*) at Garsington Opera and will appear in concert with the London Mozart Players and the London Sinfonietta.

Joe Bowie

Born in Lansing, Michigan, he began dancing while at Brown University, Rhode Island. After gaining a BA in English and American literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd

Born in New Jersey, he studied and performed there with Inner City Ensemble Theater and Dance Company. He is a graduate of the Juilliard School, New York, and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He has appeared on several music videos and on the Jose Limon Technique Video, volume 1.

Ruth Davidson

Born in New York, she trained at the High School of Performing Arts, where she received the Helen Tamiris Award. After gaining a BFA from the State University of New York at Purchase, she joined the Hannah Kahn Dance Company. She then joined the Don Redlich Dance Company where she worked with Hanya Holm. She appeared in the biographical film 'Hanya: Portrait of a Dance Pioneer'. She has studied with Jocelyn Lorenz since 1979 and been a member of the Mark Morris Dance Group since 1980.

Marjorie Folkman

She graduated from Barnard College, New York. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner and the Repertory Understudy Group for the Merce Cunningham Dance Company.

Shawn Gannon

Born in Dover, New Jersey, he has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians and Jane Comfort and Company.

Ruben Graciani

Born in Kitty Hawk, North Carolina, he studied at North Carolina School of the Arts and received his BFA from the State University of New York at Purchase. He has performed in the USA and abroad with Purchase Dance Corps, Kelly Holcombe and Company, Kraig Patterson and Kevin Wynn Collection.

Lauren Grant

She graduated last year with a BFA from the New York University Tisch School of the Arts. She recently performed with The Joe Alter Dance Group on a tour of Poland as well as at the Joyce Theatre in New York with Peter Pucci Plus Dancers. She recently joined the cast of Mark Morris's *The Hard Nut*.

Dan Joyce

Born in Stuart, Virginia, he began his professional dance training at the North Carolina School of the Arts, gaining a BFA in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

David Leventhal

Born in Newton, Massachusetts, he has performed with Zvi Gotheiner, Neta Pulvermacher, Marcus Schulkind and Spencer/Colton. He has a BA in English literature from Brown University, Rhode Island.

Marianne Moore

Born in Chapel Hill, North Carolina, she studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

Rachel Murray

Born in New York, she began her dance training at the Temple of the Wings in Berkeley, California. She began performing at the age of 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then studied and performed in Honolulu, Hawaii, with Betty Jones and the Dances We Dance Company. She performed with Senta Driver's Harry of New York before joining the Mark Morris Dance Group in 1988.

June Omura

She received her early dance training at the University of Alabama in Birmingham, then attended Barnard College, New York, in 1986 gaining a BA in dance and English. She performed in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn and joined the Mark Morris Dance Group in 1988.

Mireille Radwan-Dana

Born in Beirut, she grew up in Rome, where she studied at Terpsichore from 1978 to 1986. She attended the Mudra School in Brussels from 1986 to 1988 and joined the Mark Morris Dance Group in 1988.

Guillermo Resto

He is a member of the Mark Morris Dance Group.

William Wagner

Born in Larchmont, New York, he studied at the Martha Graham School of Dance and gained a BA in English from the State University of New York at Purchase. He joined the Mark Morris Dance Group in 1988.

Julie Worden

She studied at the North Carolina School of the Arts and has danced with the Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

Mark Morris Dance Group

The Mark Morris Dance Group was formed in 1980 and gave its first performance that year in New York. The company's touring schedule steadily expanded to include cities both in the USA and in Europe, and in 1986 the Dance Group made its first USA national television programme for the PBS Dance in America series. In 1988 the Mark Morris Dance Group was invited to begin a three-year term as the national dance company of Belgium at the Théâtre Royal de la Monnaie, Brussels. It returned to the USA in 1991 as one of the world's leading dance companies, performing throughout the USA and at major international festivals, including six consecutive appearances in Edinburgh. In addition to extensive international touring, the Dance Group has recently completed two film projects: a collaboration with the cellist Yo-Yo Ma called *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Purcell's *Dido and Aeneas*, both scheduled to be broadcast round the world next season.

225 Lafayette Street, Suite 504
New York, NY 10012-4015
Tel. (001-212) 219-3660
Fax. (001-212) 219-3960

For information on booking The Mark
Morris Dance Group contact:
Columbia Artists Management Inc.
Tel. (212) 841 9527

Mark Morris Dance Group

Joe Bowie Charlton Boyd Juliet Burrows Ruth Davidson
Tina Fehlandt Marjorie Folkman Shawn Gannon
Ruben Graciani Lauren Grant Dan Joyce David Leventhal
Marianne Moore Rachel Murray June Omura Kraig Patterson
Mireille Radwan-Dana Guillermo Resto Matthew Rose
William Wagner Megan Williams Julie Worden

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Linda Dowdell
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Mark Selinger
Kathryn Lundquist, CPA
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This project is supported in part
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Dance Group is provided by the Andrew W.
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— celebrating 25 Years of Dance Support,
and the New York State Council on the
Arts, a State Agency

Thanks to Maxine Morris and god.
Sincerest thanks to all the dancers for their
dedication, support and incalculable
contribution to the work.

The Royal Opera

The Royal Opera came into being as Covent Garden Opera Company fifty years ago, but behind it lies a tradition of operatic performance reaching back over two hundred and sixty years at its home in Covent Garden. It was so called because the site in Bow Street was originally church property – a convent garden. The present theatre was built in 1858 and after the second world war the Royal Opera House was re-opened and established as the year-round home of the companies now known as The Royal Opera and The Royal Ballet. The then Covent Garden Opera Company gave its first complete opera performance (Bizet's *Carmen*) in its new home in 1947. David Webster was appointed to run the new theatre and his tenure coincided with the opera company's first three Music Directors: Karl Rankl, Rafael Kubelik and Georg Solti. This period saw the beginning of the careers of many major British singers, the establishment of an ensemble company, and the regular guest appearances of many internationally famous names. Among the many producers and designers who worked at Covent Garden at this time were Franco Zeffirelli and Luchino Visconti. During the Georg Solti era, the company's repertoire and performing style developed considerably and an awareness of the company grew abroad – a process confirmed by the success of the company's tour to Munich and West Berlin in 1970. Solti has continued an association with The Royal Opera, and was created Music Director Laureate in 1992. In 1970 John Tooley replaced David Webster and the following year Colin Davis took over as Music Director. During this period the company extended its reputation abroad with visits to La Scala Milan, Japan, South Korea and to the 1984 Olympic Arts Festival in Los Angeles. The Midland Bank Proms were launched and later the use of the Big Screen in the Piazza, relaying performance from the stage indoors to a large outdoor audience. In 1987 Bernard Haitink succeeded Colin Davis as Music Director and the next year Jeremy Isaacs succeeded John Tooley, becoming General

Director of the Royal Opera House – a post from which he retired this year – and Nicholas Payne became Director of The Royal Opera in 1993. In the past decade the company has enlarged its reputation with a range of repertory and much-praised new productions, including British premieres and the world premiere, and award-winning recording of, Harrison Birtwistle's *Gawain* (1991, revived 1994). Apart from his commitment to the renewal of Wagner stagings (three full cycles in the autumn of 1996) Bernard Haitink has fostered the orchestra's appearances on the concert platform, as well as encouraging the formation of the orchestra's own chamber ensemble. Distinguished guest conductors continue to make appearances and Edward Downes, who has been associated with The Royal Opera since 1952, has masterminded The Royal Opera's seven-year Verdi Festival. Last month a Farewell Gala, given by both The Royal Opera and The Royal Ballet marked the closure of the Royal Opera House for a major two and a half year redevelopment. The theatre is scheduled to re-open in December 1999 and, in the meantime, both The Royal Opera and The Royal Ballet will fulfil a schedule of engagements in a variety of London venues, at international festivals, and on tour.

The Royal Opera

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Music Director Laureate	Sir Georg Solti
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	Christopher Willis
	Anlouise Snedden
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Deputy Stage Managers	Alice Grey
Assistant Stage Managers	Alison Godfrey
	Deborah Metcalf
	Annabel Dimsdale
	Helen Bunkall
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	Hilary Philpot
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