



# The Royal Opera

PLATÉE

New production (1997) supported by The Drogheda Circle



# The Royal Opera

*Music Director* Bernard Haitink KBE  
*Director* Nicholas Payne

presents

## PLATÉE

Comédie lyrique in a prologue and three acts

*Music* Jean-Philippe Rameau  
*Libretto* Adrien-Joseph Le Valois d'Orville  
after Jacques Autreau's play *Platée, ou Junon jalouse*

*Conductor* Nicholas McGegan

*Director and Choreographer* Mark Morris

*Sets* Adrienne Lobel  
*Costumes* Isaac Mizrahi  
*Lighting* James F. Ingalls

Mark Morris Dance Group

The Royal Opera Chorus  
*Chorus Director* Terry Edwards

The Orchestra of the Royal Opera House  
*Leader* David Nolan

22, 24, 30 September, 3, 7, 10 October 1997

### **Barbican Theatre**

New production (1997) supported by **The Drogheda Circle**

In association with the Edinburgh International Festival and Discaled, Inc.

The performance on 3 October will be relayed live on BBC Radio 3





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*The Prologue: Susan Gritton (Thalie), Nicole Tibbels (L'Amour), François Le Roux (Momus) with members of the Mark Morris Dance Group*  
*photo: Bill Cooper*

# PLATÉE

## *Prologue*

*Bacchus* Guillermo Resto  
*god of wine*

*Secretary* Marianne Moore

*Thespis* Mark Padmore  
*inventor of comedy*

*Satyr* Neal Davies  
*goat-man*

*Painter* William Wagner

*Dyke* Julie Worden

*Baroness* Ruth Davidson

*Sailor* Joe Bowie

*Showgirl* Rachel Murray

*Policeman* Dan Joyce

*Thalie* Susan Gritton  
*muse of comedy*

*Momus* François Le Roux  
*personification of sarcasm*

*L'Amour* Nicole Tibbels  
*god of love*

*Act I*

*Cithéron* Neal Davies  
*king*

*Mercure* Mark Padmore  
*messenger to the gods*

*Clarine* Susan Gritton  
*lizard-in-waiting*

*Platée* Jean-Paul Fouchécourt  
*naiad, water nymph*

*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

*Snakes* Mireille Radwan-Dana, Matthew Rose

*Robin* Julie Worden

*Iris* Marianne Moore  
*rainbow goddess*

*Aquilons* Joe Bowie, Dan Joyce,  
*personifications of the wind* Guillermo Resto, William Wagner

## *Act II*

**Jupiter** François Le Roux  
*god of gods*

**Momus** Philip Salmon  
*personification of sarcasm*

**Ass** Charlton Boyd, Marjorie Folkman  
or Juliet Burrows

**Owl** June Omura  
*manifestations of Jupiter*

**Feathered Birds** Shawn Gannon, David Leventhal,  
Rachel Murray, June Omura,  
Julie Worden

**La Folie** Nicole Tibbels  
*personification of folly*

**Babies** Charlton Boyd, Marjorie Folkman  
or Juliet Burrows

**Scholars** Lauren Grant, Marianne Moore

**Tortoises** David Leventhal, June Omura

**Snakes** Ruth Davidson, Mireille Radwan-Dana

## *Act III*

**Junon** Diana Montague  
*goddess of gods*

**Frog attendants** Shawn Gannon, Ruben Graciani

**Graces** Charlton Boyd, Lauren Grant,  
Marjorie Folkman or Juliet Burrows

**Satyrs** Joe Bowie, Dan Joyce  
*goat-men* Guillermo Resto, William Wagner

*Assistants to the director* Susan Hadley, Joe Bowie  
*Assistant to the costume designer* Liz Kurtzman  
*Surtitles* Judy Mackerras

*Music staff* Paul Wynne Griffiths, Christopher McManus

*Scenery building and painting* Royal Opera House Production Department  
*Costumes, wigs, make-up, props, jewellery, dyeing, millinery, shoes* Royal Opera House Production Department  
*Additional costumes* Phil Reynolds, Suzanne Parkinson  
*Animal costumes* Robert Allsop, Lizzie Wylie, Araba Ocran  
*Additional dyeing* Nicola Kileen, John Cowell  
*Additional scenery and props* Water Sculptures, Talbot Design,  
Weldfab Stage Engineering, Howard Eaton Lighting  
*Flying by* Foys Ltd  
*Backcloths* Scanachrome (from photographs by Clyde H. Smith and Peter Arnold Inc.)  
*Costume Supervisor* Carol Lingwood  
*Assistant Costume Supervisor* Alistair McArthur

Budweiser sign donated by Anheuserbusch



**Photography is strictly prohibited**

**Fotografieren verboten**

**Photographie interdite**

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**Please do not leave bags unattended at any time**

**The use of mobile phones is prohibited in the auditorium.**  
**Please ensure that phones, pagers and wrist-watches are turned off.**  
**Please make calls outside the theatre if possible.**

**Approximate timings**

*Prologue and Act I* 65 minutes

*Interval* 20 minutes

*Acts II and III* 75 minutes

*Warning bells will be sounded five minutes, three minutes and one minute before the rise of the curtain*  
*The performance will end at approximately 10.30 p.m.*



# The Royal Opera

Each of the members of the Drogheda Circle listed below warrants our heartfelt thanks, not only for their financial contributions but also for their interest in and commitment to the sense of adventure in our repertory.

Rameau is a towering figure in music and theatre, contemporary and comparable with Bach and Handel and one of the three greatest geniuses of French opera. Yet *Platée* is the first of his stage works to be performed by the The Royal Opera. It surely will not be the last.

This production, mounted in association with the Edinburgh International Festival, is a happy collaboration with the Mark Morris Dance Group. So we also thank the Drogheda Circle for helping to bring them to us and to you.

*Nicholas Payne*

Nicholas Payne  
*Director, The Royal Opera*

## THE DROGHEDA CIRCLE FOR PLATÉE

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# PLATÉE

## 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 I

### *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.

Sent by Jupiter, Mercure 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.

## Interval

## ACT II

### *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 III

#### *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.



*Isaac Mizrahi's costume design for Junon  
(photo: Bill Cooper)*

MARK MORRIS

# A TESTAMENT TO COMIC GENIUS

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 organizers drafted *Platée* to fill the gap. Richelieu may well not have read the libretto carefully. Had he done so, he must surely have realized that a plot that centred on the wooing by the god Jupiter of a grotesque marsh nymph

was scarcely appropriate to the occasion, given that the new Dauphin 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 realized 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 his operas. From then until the appearance of *Platée* some 70 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 et de Colin* 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 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 marsh 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, realized that the libretto needed expanding; he thus bought the rights to the manuscript and engaged another writer, Le Valois d'Orville, to adapt it to his requirements. Among the improvements 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 de Jélyotte: see p.15.)

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



*A dialogue between Lully, Rameau and Orpheus in the Elysian Fields: engraving (1774)*

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 an ass (the nymph mistakes its braying for amorous sighs), then as an owl (this provokes from the other birds a cacophony far removed from the idealized birdsong that was part of the Opéra's stock-in-trade).

Audiences would similarly 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. L'Amour, 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 II, for instance, Mercure explains that he has hoodwinked Junon 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 L'Amour and Hymen, the god of marriage, are not yet present, Mercure 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 consulté?/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 unoperatic expletives: 'Fi!' and 'Ouff!'

How then did Rameau react to such a libretto? He has so often been portrayed as a withdrawn, desiccated, 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 knockabout 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 Auteau'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 II. Thereafter, Rameau exploits every known trick of comic writing: glissandos – rarely used at this date – to characterize 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-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 ass-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 18th-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 La Folie 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 Cuthbert 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 in these performances*



*Mark Paduore (Mercure), Jean-Paul Fouchécourt (Platée), Susan Gritton (Clarine), François Le Roux (Jupiter),  
members of the Mark Morris Dance Group  
(photo: Bill Cooper)*

# BRINGING ARTS INTO HARMONY

Part of the fun of *Platée* lies in the sounds of pond life that Rameau sets and orchestrates so wittily. The quackings ('Quoi? Quoi?') of Platée herself, the amphibian croaks in the wind instruments: these are just two of the many effects with which Rameau entertained himself and us. We can be sure that what he made us hear he also wanted us to see. The original production of *Platée* must have tried to flesh out his musical vision with costumes, singing, acting and dancing of equally picturesque, and characterful, vividness.

It is easy today to assume that early 18th-century opera and ballet was always about the nobility of gods and heroes. Not so. Rameau, who could dramatize the serious plight of Hippolytus and Phaedra, of Pygmalion and Galatea, could also plunge into a marsh and animate its inhabitants like Walt Disney. To spectators of the 1745 *Platée*, as they watched the bizarre creatures who populate the stage in this impish satire, it was not, of course, Disney – or Miss Piggy – that would have come to mind, but the Greek comic playwright Aristophanes: in particular, *The Frogs* and the frog sounds ('brekekekex ko-ax ko-ax') that he puts into the mouths of his title chorus.

To the educated people of the 18th century, the pre-Christian cultures of ancient Greece and Rome were not lofty or remote: they were a path, in fact, to the rediscovery of nature – naturalness of emotion and expression, and unity with the natural world beyond modern urban culture. Which is why Pope wrote, in or about 1709, of Virgil: 'But when t' examine ev'ry Part he came, *Nature* and *Homer* were, he found the *same*... Learn hence for Ancient Rules a just Esteem;/To copy *Nature* is to copy *Them*'. Rameau did precisely that. The modernity of Aristophanes' comedies often

takes us by surprise; it would have surprised 18th-century audiences less.

*Platée* was originally described as a 'ballet bouffon'. Dance, which played so important a role in the choral odes of Greek drama, was also important in 18th-century theatre. In London, several of the female dancers of Drury Lane Theatre, at least until its change of régime in 1733, doubled as actresses. Hester Santlow (later Hester Booth), the reigning English ballerina of the period 1706–33, was also London's leading Ophelia; at Drury Lane she played comedy and tragedy, often performing dances during or after the show. Acting and dancing cross-fertilized. The choreographer John Weaver made some of the first narrative ballets at Drury Lane during these years – dance-dramas that communicated their stories and characters without using words. And the interpreter of the leading female role was always Santlow.

Similar experiments were happening on the other side of the Channel. Louis XIV's daughter-in-law, the Duchesse du Maine, was a patron of the arts who anticipated several of the artistic developments of the Enlightenment, notably at her palace at Sceaux, where she presented a series of gala performances – 'Les Grandes Nuits de Sceaux'. At one of these, in or about 1715 (the exact date is a vexed issue), the leading ballerina and *danseur* of the Paris Opéra performed a crucial, life-and-death scene from Corneille's tragedy *Horace* without a word: Françoise Prévost and Jean (or Claude) Balon simply conveyed the conflict of the dialogue by means of gesture alone. The effect on both dancers and audience was one of overwhelming emotion.

Obviously, the gestures they used cannot have been merely the routine arm movements to



*Jean Balon (1676-1739)*

which mime in classical ballet has sometimes been reduced in later days. *Horace* dramatized an episode from Ancient Roman history; and the people at Sceaux who applauded the expressiveness of Prévost and Balon would have known of the famous Roman mimes, Bathyllus and Pylades, who were exceptionally supple and brilliant in wordless characterization and emotion. Throughout the 18th century, Bathyllus and Pylades were held up as models to dancers and dancing-masters. If they had communicated so much so successfully during the reign of Augustus, why were today's dancers communicating so little? As the Enlightenment developed in the middle of the century, that question was asked more often. Some of the dances of *Platée* were obviously composed for as much dramatic colour as possible; but others were designed to send up the inexpressive formality and inhibiting dance formulae of the era.

Since the Renaissance and the spectacular entertainments held at the court of Catherine de Medici, French artists had been fascinated by the Greek idea of bringing several arts into harmony in one work. The structure of most French Baroque operas was based on that of Greek drama: the occurrence of ballets at regular intervals in operas corresponded to that of danced choral odes in Greek plays. Words and music illumined each other; dance and spectacle illumined them further.

French opera had become a well-established genre in the 1670s and 80s under Lully, and he had done much to develop the role of dance in opera. In the late 1730s and 40s Rameau began to increase the role of dance yet further. And to diversify it, *Les Indes galantes* (1735), one of his first works for the stage, featured a series of *entrées* with dances for Turks, for Incas, for flowers and for Persians. The work is an early example of the Enlightenment fascination with the idea of 'the noble savage'; and in all of this, dance played a central role.

Working on *Les Indes galantes* introduced



Marie Sallé (1707-56); engraving after Nicholas Lancret (1690-1743)

Rameau to the ballerina and choreographer Marie Sallé, one of the most important, if enigmatic, dance figures of the early Enlightenment. For the previous 18 years, her career had switched between London and Paris. In Paris she had been trained by Prévost and Balon. In London, she would have heard all about – and would surely have seen – the dance work of Santlow and Weaver at Drury Lane (when in London, she herself appeared in rival theatres). As child performers in London in 1717, she and her brother – as if sending up what Prévost and Balon had done with Corneille's *Horace* at Sceaux – had performed a mime burlesque of a scene from Racine's tragedy *Andromaque*; her brother played Oreste, while she (not yet ten years old) played Hermione. Presumably the intention and effect

were comic. Sallé also often performed the folkdances of different countries. As she grew up, however, she became celebrated in France and England as the most noble and expressive ballerina of her generation.

Amid the polite conventions that governed French opera and ballet between the eras of Lully and Rameau, she began to advocate reform and a return to the expressive directness and simplicity of the Greeks. She was befriended by several of the *philosophes* of the French Enlightenment, notably Fontenelle and Voltaire, and in England by Pope and Gay. In 1733, she wanted to create a dance-drama of *Pygmalion* at the Théâtre-Italien; when the authorities refused permission and threatened her with jail (a not infrequent form of punishment for Parisian theatre folk in the 18th

century), she took herself off to London, staged *Pygmalion* there, and had the greatest triumph of her career, with French critics in attendance to report home on her achievement.

In *Pygmalion*, she did not play the title role – the emotional sculptor who, having fallen in love with his own creation, grieves when it cannot reciprocate his feeling – even though she excelled at portrayals of feeling, and although she later attempted at least one male role. Instead, she played the statue, Galatea, who, in answer to Pygmalion's prayers, is touched into life by the goddess Venus. In coming to life, in descending from her plinth, in dancing beside her maker, and in returning his feelings, Sallé/Galatea overwhelmed London. The French observers were taken aback by her costume reform. 'She has dared...', began the critic of the *Mercur de France* as he described the loose, unornamented hair and loose, uncorseted, 'Greek' attire she wore. (It is likely that her London audience was less startled: Santlow had taken similar liberties for years.) Later in the same season, Sallé had another great success in her emotionally intense mime/dance portrayal of Ariadne abandoned on Naxos.

Handel promptly signed her up for the following season, to help the fortunes of his opera season. He wrote three ballets for her, and her co-dancers, to perform in his operas. At least one of these ballets, the 'Terpsichore' scene he added to his new production of *Il pastor fido*, seems to have been composed to fit her specifications, since, in spite of its new music, its scenario is simply a 'Greek' scene of dance-drama that she had already danced (to other music) at the Paris Opéra. Terpsichore is Muse of dance. When Apollo, god of music, and Erato, Muse of poetry, ask her what she can do, she replies by demonstrating the joy of love in a sarabande, transports in a gigue, the 'blind fury' of jealousy in a dramatic air, the rushing wind in a quick dance in triple time.

After that London season with Handel, Sallé crossed the Channel and began work with Rameau. Not until Mikhail Fokine worked with

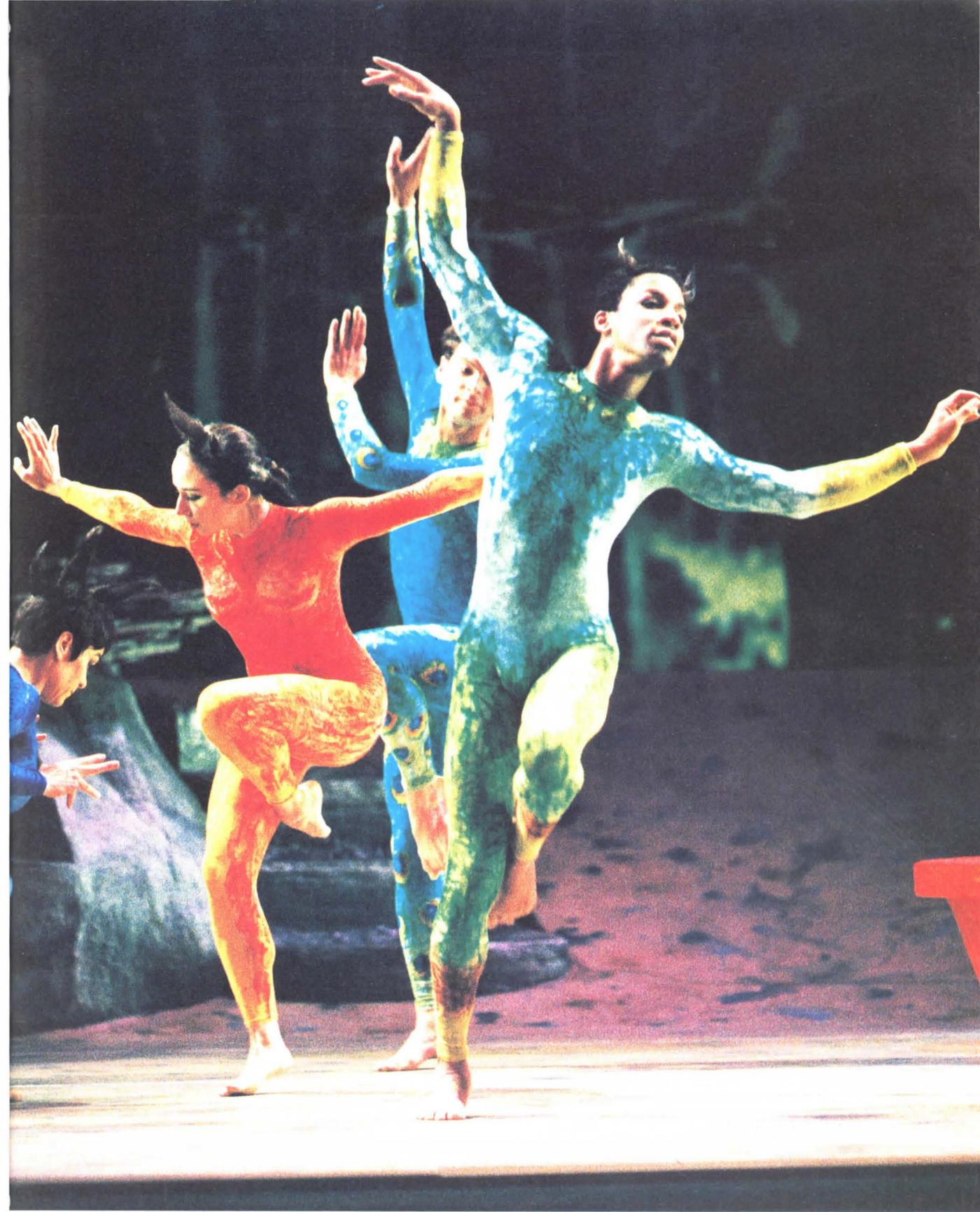
both Stravinsky (on the premiere of *The Firebird*) and Ravel (on the original *Daphnis et Chloé*) would any other choreographer work with two composers of such distinction.

Rameau composed much of his most beautiful music for her. She influenced him: his superb version of *Pygmalion* in 1748 immortalized in great music the dance-drama with which she had had legendary but ephemeral success in London in 1734. She danced in the premieres not only of *Les Indes galantes* but also of several other Rameau productions, notably *Castor et Pollux* (1737), *Dardanus* and *Les Fêtes d'Hébé* (both 1739).

Although Sallé herself was exemplary, her reforms and Rameau's had had only limited effect. Many operas still contained plenty of pompous and conventional dancing, and it is this that Rameau has lampooned in the final act of *Platée*. To the stage direction 'Dancing of the most noble type to heighten Platée's impatience', he has composed a deliberately repetitious and static chaconne. At the time of its premiere, Sallé was no longer dancing full time. In 1740, while still in her 30s, she had retired. But she was still very much around; indeed, she made occasional returns to the stage, notably for the premiere at Versailles of Rameau's prestigious collaboration with Voltaire, *La Princesse de Navarre*, in 1745. This launched the splendid series of productions at Versailles to mark the wedding of Louis XV's son to the Infanta of Spain; the series ended a month later with *Platée*.

Sallé carried on choreographing. When, after 1748, Rameau often took as his librettist Louis de Cahusac – a writer whose interest in many arts included a history of dancing, and who aimed to unite dancing and narrative – it

*Opposite, the Mark Morris Dance Group  
(photo: Bill Cooper)*





*A scene from Lully's Phaëton, first performed at Versailles in 1683; drawing after J. Bérain*

was to Sallé they turned to bring their intensely expressive dance vision to life on stage. One would like to know now how, in the Rameau–Cahusac *Zoroastre* (1749), she choreographed, for example, the scene for the spirits of Hell:

who, led by Hatred and Despair, run to the call of vengeance. Vengeance stands at the foot of the altar; the demons, armed with serpents and daggers, cast terrible spells over Zoroastre's statue; they draw nigh, raise their arms as if to strike; a whirlwind of flame rushes forth from the altar and the statue vanishes...

We do know that this *tragédie en musique* involved great magnificence of staging, and that, when economies at the Paris Opéra prevented any of the innovatory costume effects she wanted, she had to seek the stage apparel from a London theatre. Costumes and decor played a crucial role in the music-dramas of the 18th century. Great palaces, beautiful gardens, exotic locations were all reproduced in vividly evocative designs. *Platée*, which has more than one *deus ex machina* descending from the sky, obviously requires elaborate stage machinery.

And yet where is it set? In a marsh, during bad weather. *Platée* is a frump who lives in a swamp. Rameau and colleagues made a spectacle both tender and satiric out of her situation. And, at the same time, they were being affectionate and highly ironic about the dance and musical theatre of their day. *Platée* is a comedy written by men who knew both their heroine and the current condition of their art forms all too well.

ALASTAIR MACAULAY

*Alastair Macaulay is chief theatre critic for the Financial Times; his biography of Margot Fonteyn will be published next year*

# FOLLY, THE SEXY MADWOMAN

Conservative writers in 17th-century France tended to agree that women's morals were degenerating, though they disagreed as to whether the cause was the excessive strictness or the leniency of husbands. We would perhaps characterize the change more as a newfound sense of freedom and self-confidence that allowed women, however tentatively, to contest the double standard of the age. The new morality was seen in fashions that bared progressively more of the neck, shoulders, breasts, ankles and legs, revealing new erotic frontiers; in a relaxation of the taboo against female swearing and coarse language; in an epidemic of female gambling; and in scandalous reports of women's over-indulgences in the sensual pleasures of food, drink, nicotine and sex.

The critics of women – usually clerics and moralists – were answered by women themselves and their *galant* champions in a continuing debate called the *querelle des femmes*. While the 'feminist' writings represent historically important defences of female equality, it is the 'anti-feminist' tracts that embody a brand of rhetoric reflecting the beginnings of a literary Baroque in France. Virtue is masculine; voluptuousness, its polar opposite, is feminine.

It was at the height of the *querelle des femmes* that French opera was born. In the early 1670s Jean-Baptiste Lully set about creating a genre, the *tragédie lyrique*, whose aims were to enhance the power of Louis XIV through the depiction of heroism and glory, to speak to the heart through the portrayal of powerful emotions, and to ravish the eye and ear through the use of fluid melodies, exquisite stage design, sumptuous ballets and grand choruses. Opera, with its voluptuousness, sensuality and passion, was associated with women from the start.

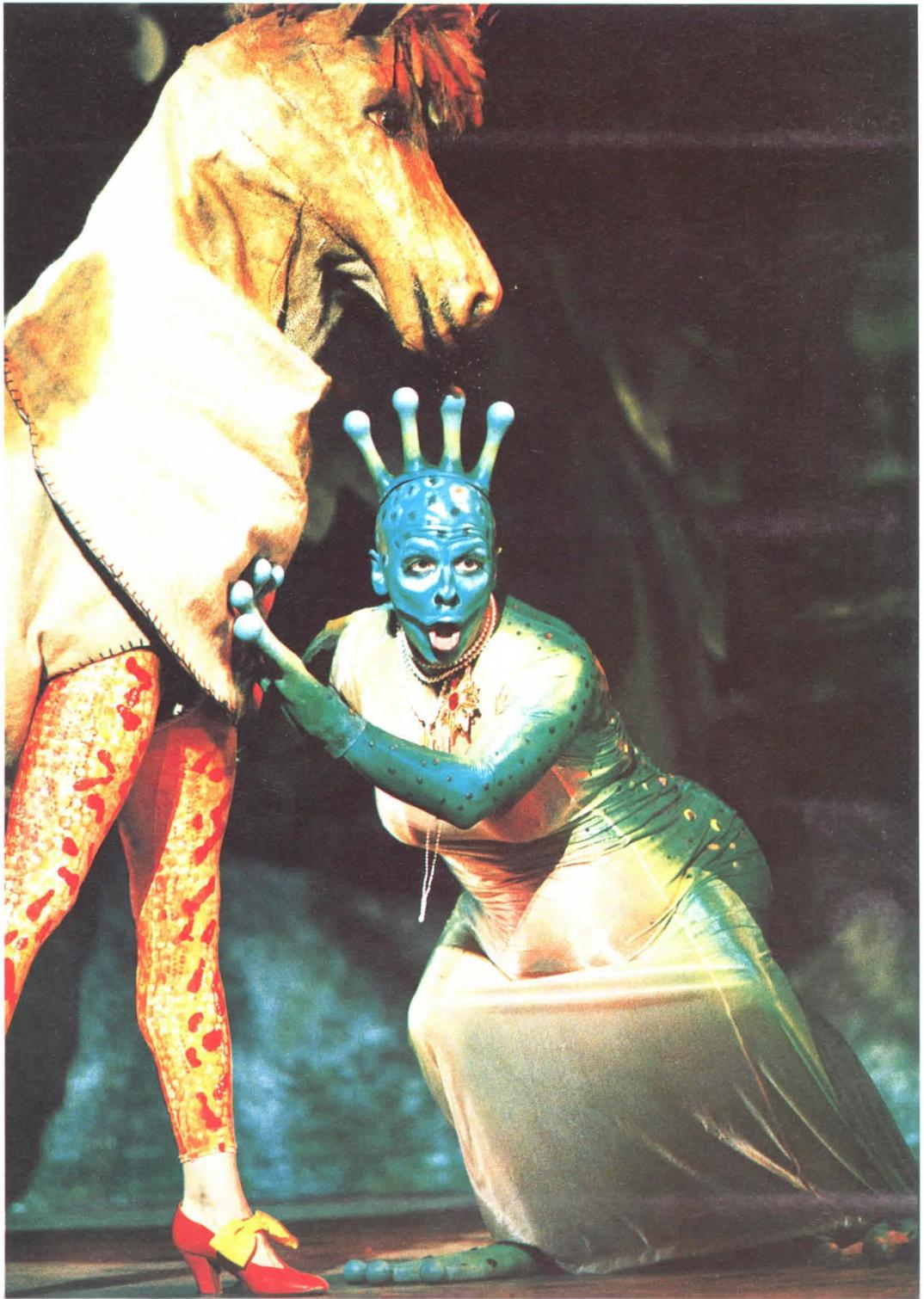
During the 18th century there were new aesthetic quarrels about the nature of opera itself, first over whether the French style was superior to the virtuoso, imported Italian style, then whether the art of the 'conservative' Lully was superseded by the avant-garde Rameau. But the arguments and sexual stereotypes remained essentially the same, using a language shaped by the rhetoric of the *querelle des femmes*.

In the mid-18th century, much of the critical association of opera with women came from 'anti-feminists', for whom the connection served as a convenient locus for attacks on what they perceived as degenerate morals. In the *querelle des femmes*, 'feminist' writers defended women in spite of their love for the genre. However, the themes of women, sex, music and comic madness join forces in a final triumph over the critics – within opera itself, in the character of Folly ('La Folie'). Portrayed by the three most well-known composers in early 18th-century France – André Campra, André Cardinal Destouches and Rameau – this character represents a venerable line of fools, both in literature and at court, whose function was to speak truth under the guise of madness, praising pleasure and laughing at reason. Her acknowledged forerunner is Erasmus's Folly, with whom she shares the double indemnity of being not only deranged, but also female.

In the 18th century, Folly is a demi-goddess who replaces rationality with irrationality, moderation with excess, power with pleasure, tragedy with mirth, and common sense with joyous wildness. Her appearance coincides with the new Italian vogue and with the genre that most fully exploits it: the *opéra-ballet*. Whereas Louis XIV's *tragédie lyrique* maintained a dominance of 'masculine' heroism over 'feminine' *divertissement*, these light, comic



*Above and opposite, Jean-Paul Fouchécourt as Platée  
(photos: Bill Cooper)*



works veer more radically towards diversion at the expense of plot, entertainment at the expense of meaning.

Folly makes her first appearance in an *opéra-ballet* of 1704, *Le Carnaval et la Folie* by Destouches and Antoine Houdar de la Motte. The slender plot may be summarized in a sentence or two: everyone is eagerly awaiting the marriage of Carnival and Folly, but Folly calls it off. Why? Because her parents approve. After some intrigue, Folly's parents decide they disapprove; she then agrees, and everyone lives happily ever after. Several themes emerge here. First is the portrayal of Folly as a liberated woman who, in shocking contrast to 18th-century custom, disobeys her parents' wishes as to whom she will marry – not for the sake of love, but for the sake of disobeying. Another is the conquest of *gloire* – the *ne plus ultra* of classic French opera – by *amour*. 'En vain la Gloire gronde, l'amour est un plus digne objet' ('In vain Glory complains; love is a more worthy object'). Not only love is opposed to glory, but also wine, that eternal symbol of joyous abandon: Carnival, drowning his sorrows, declares, 'L'Amour fait mes plaisirs, & Bacchus fait ma gloire. Bacchus, laisse-moy soupiner. Amour, laisse-moy boire' ('Love brings me pleasures, and Bacchus brings me glory. Bacchus, let me sigh, Love, let me drink'). Wine, then, and the forgetful blissfulness it bestows, join with singing, dancing and rhyming to replace the old ideals of glory and heroism with the new ideals of *carpe diem* and sensual pleasure.

Throughout this work, Folly's signature rhythm is that of the gigue, a dance associated from earlier times with mirth and madness, and almost all her music involves Italianate features: dancelike rhythms, melismatic passagework, chromaticism, self-contained forms and an extrovert character. When Carnival tries to regain her love by singing an air in the tender French style, she falls asleep. The work ends with a chorus on an Italian text, 'Viva, viva, sempre viva, il Dio de l'allegria'.

The second appearance of Folly occurs in the prologue of another *opéra-ballet*, Campra's *Les Fêtes vénitiennes* of 1710. The setting is Carnival time in Venice, and a personified Carnival celebrates the return of laughter, games and love. Folly is announced by a gigue and sings an Italianate aria inviting her listeners to taste all the charms of life, which she herself dispenses. The prologue concludes with Carnival, Folly and their followers joining together to banish 'harsh reason' so that they may sing and rejoice without constraint. One cannot help but notice here the complete reversal that transforms the prologue of Lully's time, stiffly proclaiming the glory of the Sun King, into a paean to Folly and the mad masquerade of Carnival; perhaps the banishment of 'harsh reason' amounts to a critique of that outdated style.

The connection with Carnival is significant. According to Mikhail Bakhtin (*Rabelais and his World*, 1984) in the sphere of Carnival the patriarchal hierarchy is subverted and participants become equal in an awareness of 'their sensual, material bodily unity and community'. Gender distinction breaks down in the practice of cross-dressing; Carnival, indeed, is an opportunity to step outside the world of rational order with its hierarchical class and gender distinctions and into a world of physicality, sensuality and congenial madness. Audiences of the time would probably have equated this 'other' world with the irrational, sensual feminine and would have welcomed the opportunity to partake of its forbidden appeal without prejudice.

Campra composed another *opéra-ballet*, *Les Ages*, in 1718. It represents the stages of life and love, from youth ('l'amour ingénu') to adulthood ('l'amour coquet') and old age ('l'amour joué'). Folly appears in scene 7 of the last *entrée*, where her triumph over all the ages is hailed in a grand finale of chorus, dance and song. In the first air Folly and Love are proclaimed as equals, but by the third air Love has become Folly's 'most faithful servant', and



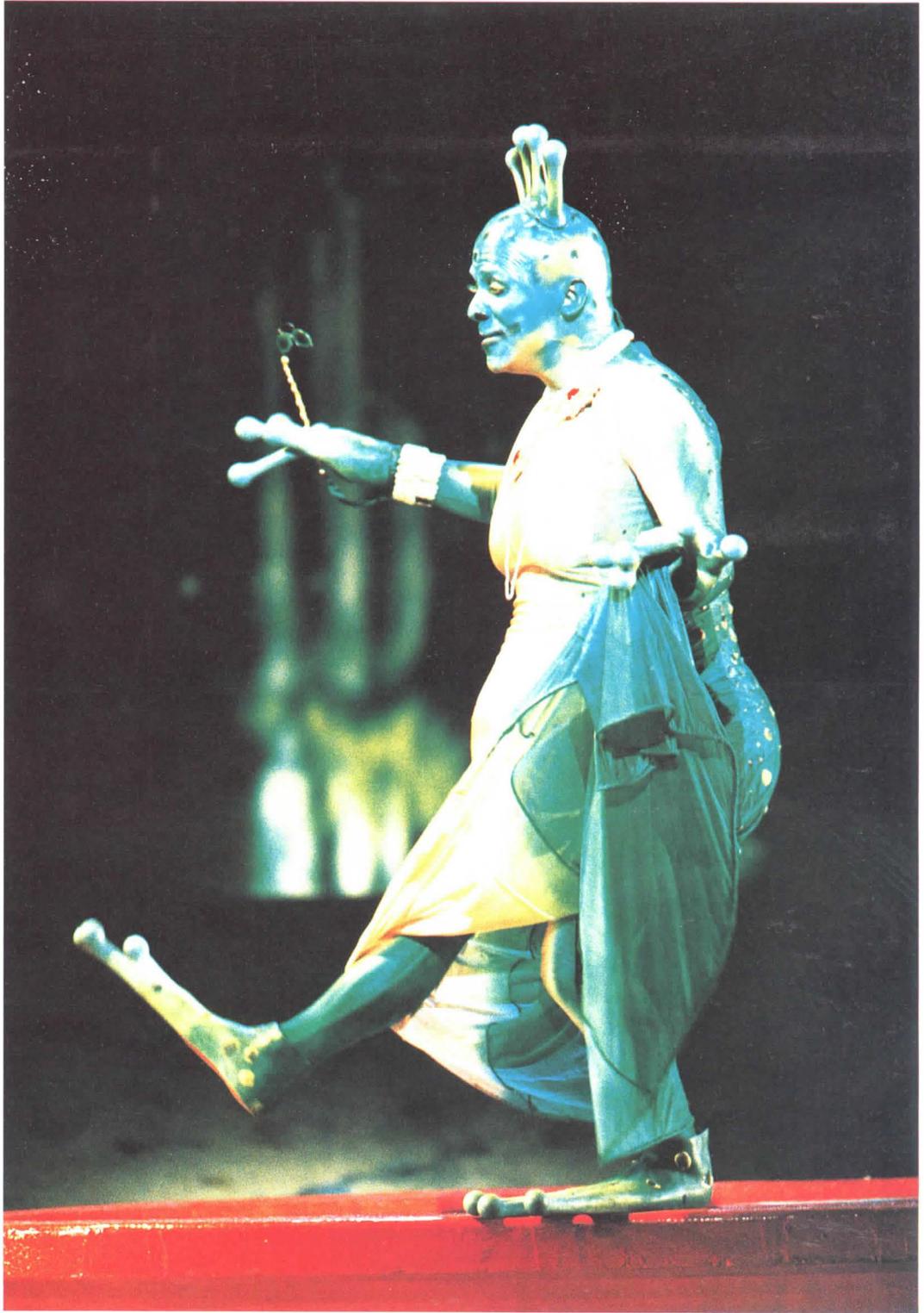
Mark Padmore (*Mercur*) and François Le Roux (*Jupiter*)  
 (photo: Bill Cooper)

in the final chorus altars are erected to Folly while all the other gods are ignored. The airs are mostly brilliant Italianate 'ariette'-types; one, an 'air italien', addresses Folly as 'Cara follia, follia cara'.

The fullest characterization of this goddess is found in Rameau's *Platée*, a unique work that, hanging on a mere thread of a plot, celebrates love, laughter, music, wine and pleasure. In contrast to the eponymous character, a laughing-stock and hag, La Folie is the real heroine, turning everything she touches into singing, dancing and sexual excitement: 'Plaisirs badin, c'est dans vos bras que notre ardeur se renouvelle' ('Playful pleasure, it is within your arms that our flames burn anew'). Like *Le Carnaval et la Folie*, this opera opens with a eulogy to the god of wine, and its plot, like Destouches', seemingly serves little other purpose than as an excuse for laughter and

spectacle. La Folie does not appear until Act II, as director of the central *divertissement*, a *tour de force* of compositional virtuosity. Strumming in crude guitar fashion the lyre she has stolen from Apollo, she begins by accompanying a dance of 'gay and sad lunatics'. Then, declaring 'formons les plus brillians concerts' ('Let us create the most brilliant sounds'), she sets about showing what she can do musically. In a clever inversion of the old affections, she begins with a wild, laughter-crazed gigue turning the tragedy of Daphne into a lusty paean to acquiescence; she

Opposite, Jean-Paul Fouchécourt (*Platée*)  
 (photo: Bill Cooper)



then transforms a text of love and laughter into a languishing, melancholy air, and ends with a grand fugue on a fragment of sexually charged nonsense.

The gigue is a dazzling da capo in the Italian style, replete with dizzying melismas and chromatic cadenzas. La Folie introduces the melancholy air in the French style by saying, 'Jugés par du beau simple & des sons plus touchans, si je connois la mélodie' ('Judge by simple beauty and sounds most touching, whether I know melody'), and prefaces the final fugue by the statement, 'Je veux finir par un coup de génie. Secondés-moi, je sens que je puis parvenir au chef-d'oeuvre d l'harmonie' ('I wish to end with a stroke of genius. Help me; I feel that I can achieve a masterpiece of harmony').

For Rameau, whose music had been criticized for a decade as being too Italian-influenced, too bizarre in contrast to the more familiar, sedate and melodic style of Lully, Folly the Madwoman thus becomes a symbol for a new, eclectic style of music – a selfconscious style whose meaning is found not so much in the plot as in itself and whose importance lies in its compositional genius more than in the linear narrative it is supposed to support. Through La Folie, Rameau presents himself unapologetically as a wild Italian, but reminds the listener that his many tasks include command of the melodic French style and the contrapuntal German style too: La Folie admonishes, 'Écoutés bien... sur tout ma symphonie' ('Listen carefully to all my music'). La Folie did not figure in the original play by Jacques Autreau. Rameau bought the rights to the play so that he and his librettist, Le Valois d'Orville, could have free reign in reshaping the plot and in introducing this entirely new character. It seems clear in this connection that La Folie represents the modern composer, even Rameau himself. Could this be why La Folie announces herself by strumming tonic, subdominant and dominant chords on her stolen lyre?

In general, however, La Folie's music is flamboyant, virtuoso and provocative. Especially significant are the allusions to Folly as successor to Apollo. In Louis XIV's time, Apollo was seen as orderer of the universe, symbol of harmony, moderation and reason, god of the sun, and model for the Sun King on earth. Louis drew on the old Greek belief in the harmony of music as a reflection of universal order to symbolize the political harmony he himself had created. Folly's theft of Apollo's sacred lyre to sing a bawdy song of his lust for Daphne reflects a breakdown in the orderly, text-orientated style of the past and might also be read as an oblique allusion to the breakdown of the patriarchal order.

Folly, the embodied sum of the stereotypical feminine qualities maligned by conservative critics in the *querelle des femmes* and in the debates over musical style, champions modernity over traditionalism, madness over sanity, caprice over coherence, music over text, virtuosity over simplicity, and sensuality over rationalism. These qualities – vilified and ridiculed by those who stood for logic, rationalism and the word – took on a veritable sanctity in that 'temple de la Volupté', the Opéra.

#### GEORGIA COWART

*Georgia Cowart is Associate Professor at the University of South Carolina and author of two books on French musical thought during the Ancien Régime; this is an edited extract from an article published in the Cambridge Opera Journal, vi/3 (1994)*

# BIOGRAPHIES



## **Nicholas McGegan**

### *Conductor*

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. He recently made his Royal Opera debut with *Platée* at the 1997 Edinburgh Festival.



## **Mark Morris**

### *Director and Choreographer*

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. 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. His first work with The Royal Opera was *Platée* at the 1997 Edinburgh Festival.



## **Adrienne Lobel**

### *Sets*

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. Her first work for The Royal Opera was *Platée* at the 1997 Edinburgh Festival.



## **Isaac Mizrahi**

### *Costumes*

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*. His first work for The Royal Opera was *Platée* at the 1997 Edinburgh Festival.



**James F. Ingalls**

*Lighting*

He has designed lighting for *L'Allegra, il Pensive ed il Moderato, The Havd Nui, Dido and Aeneas* (all for the Mark Morris Dance Group); *Ein Herz* (Paris Opéra Ballet), *Pacific and Maelstrom* (San Francisco Ballet) and

*Motoreade* (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). He designed the lighting for *Mathis der Maler* for The Royal Opera in the 1995/96 season and, most recently, *Platée* in Edinburgh.



**David Nolan**

*Leader*

Born in Liverpool, he joined the National Youth Orchestra before studying at the RMCM (with Alexander Moskowski and Yossi Zivoni) and later in the Soviet Union (British Council Scholarship). On returning to England he

joined the LSO as principal violinist. He became Leader of the LPO in 1976 at the invitation of Bernard Haitink, remaining there until 1992, and from 1992 to 1994 was Leader of the Philharmonia Orchestra. He has appeared as soloist with many orchestras including the LPO, LSO, Philharmonia Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, RLPO, the London Mozart Players and the BBC Scottish SO. His concerto repertory ranges from Bach to Schoenberg. His future engagements include recordings of works by Paganini. He was Joint Leader of the Orchestra of the Royal Opera House in the 1992/93 Season.



**Terry Edwards**

*Chorus Director*

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 Cecceremola*

with the Royal Opera Chorus and music by Messaien 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.



**Neal Davies**

*Cithéron / Satyre*

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* (Aldburgh 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. He recently made his Royal Opera debut in *Platée* at the 1997 Edinburgh Festival. His plans include concerts under Dohnányi, Hickox, Leppard, McCreesh, Gardiner and Colin Davis, and *Giulio Cesare* with The Royal Opera next year.



**Jean-Paul Fouchécourt**

*Platée*

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 the 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. He recently made his Royal Opera debut as Platée at the 1997 Edinburgh Festival.



**Susan Gritton**

*Clarine / Thalie*

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. She recently made her Royal Opera debut in *Platée* at the 1997 Edinburgh Festival.



**François Le Roux**

*Jupiter / Momus*

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 Lescart (*Manon*), 1988, and he

returned as Papageno, Dandini, Rossini's Figaro, Gawain, Malatesta, Pelléas, Mercurio and Jupiter (*Platée*). 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, Valmont (Swerts's *Les Liaisons dangereuses*) and *Verlaine Paul* both with Flanders Opera. In 1996 he was made a Chevalier de l'Ordre des Arts et des Lettres and this year was voted Music Personality of the Year by the French Critics' Association. He has given recitals in London, Paris and Athens among other cities and has made many recordings and films. His plans include Golaud (*Pelléas*) at the Opéra-Comique.



**Diana Montague**

*Juno*

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 repertory 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), Iphigénie with WNO, *Ariadne auf Naxos* (Scottish Opera) and The Royal Opera's *Platée* at the 1997 Edinburgh Festival; she sang in Mozart's Mass in C minor (Salzburg Festival) and Berlioz's *Les Nuits d'étié* (Athens). Her plans include Ravel's *Shéhérazade* (Spain) and Minerva in Monteverdi's *Il ritorno d'Ulisse* (Amsterdam).



**Mark Padmore**

*Mercurio / Theseus*

Born in London, he studied at King's College, Cambridge. His repertory includes Jason (*Médée*) in Strasbourg, Caen, Paris, Lisbon and New York; Arnalia (*L'incoronazione di Poppea*) at the Teatro Comunale, Florence;

Bazajet (*Jamerlano*) at the Covent Garden Festival; Admète (Gluck's *Aleceste*) 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 and returned in *Platée* at the 1997 Edinburgh Festival. 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.



**Nicole Tibbels**

*La Folie / L'Amour*

Born in County Durham, she studied French at Sheffield and singing at the GSMD. Her opera repertory includes the Queen of 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, Finnissy, 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*) and returned in *Platée* at the 1997 Edinburgh Festival. This year she has sung Nerina (Haydn's *Le pescatrici*) for Garsington Opera and will appear in concert with the London Mozart Players and the London Sinfonietta.



**Philip Salmon**

*Monus*

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), Schnitke'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). He recently made his Royal Opera debut in *Platée* at the 1997 Edinburgh Festival.

**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 and 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.

**Juliet Burrows**

She grew up in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet and JoAnn Fregalette Jansen among others.

**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.

**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.

**Matthew Rose**

He 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.

**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 Henry Purcell's *Dido and Aeneas*, both scheduled to be broadcast round the world next season.

Mark Morris Dance Group, 225 Lafayette Street, Suite 504, New York, NY 10012-4015, USA. Tel: 001 212 219 3660; fax: 001 212 219 3960.

For information on booking the Mark Morris Dance Group, contact: Columbia Artists Management Inc. (*Personal Direction* Michael Mushalla). Tel: 001 212 841 9527; fax: 001 212 841 9686.

## *Dancers*

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

*Artistic Director* Mark Morris

*General Director* Barry Alterman

*Managing Director* Nancy Umanoff

*Technical Director* Johan Henckens

*Development Director* Michael Osso

*Executive Administrator* Eva Nichols

*Fiscal Administrator* Lynn Wichern

*Development Associate* Lesley Berson

*Administrative Assistant* Jamie Beth Cohen

*Lighting Supervisor* Michael Chybowski

*Musical Director* Linda Dowdell

*Wardrobe Supervisor* Patricia White

*Legal Counsel* Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)

*Accountant* Kathryn Lundquist CPA

*Orthopaedist* David S. Weiss M.D.

This project is supported in part by a grant from the National Endowment for the Arts

Additional support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation, the Lila Wallace Theater Fund, Philip Morris Companies Inc. – 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.

# Barbican Centre

In accordance with safety requirements, persons shall not be permitted to sit in any of the gangways. The safety curtain faced with fluted steel, which is situated between the stage and the audience, must be lowered and raised in the presence of each audience.

The use of cameras, video cameras and tape recorders in the theatre is strictly forbidden, as is smoking. Any digital equipment, such as mobile phones and watch alarms, should be turned off or deposited in the cloakroom. Please remember, too, that coughing, whispering and the fanning of programmes is very distracting to the performers and spoils the performance for other members of the audience.

## **Barbican Centre Committee**

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Mr Geoffrey C.H. Lawson *Deputy Chairman*  
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Mr W.B. Fraser  
Mr Michael Cassidy, Deputy  
Mrs Barbara Newman  
Mr John Owen-Ward  
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Mr S.J. Titcomb FCA  
Mr G.R.A. Wixley CBE TD DL  
Dr John Ashworth

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Robert Cogo-Fawcett *Executive Producer*  
Toni Racklin *Administrator*  
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## **For the Royal Shakespeare Company at the Barbican Theatre**

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Andy Scorgie *Technical Director*  
Jonathan Phillipson *Deputy Technical Director*  
Dave Ludlam *Technical Systems Manager*  
Martin Firth *Systems Engineer*  
Kevin Lewis *Deputy Head of Stage*  
Freddy Berimi *Senior Stage Technicians*  
Colin Brand  
Mark Streck  
Mike Lansdale *Deputy Head of Lighting*  
Richard Beaton *Senior Lighting Technicians*  
Steve Brady  
Steff Langley *Head of Sound*

## **Barbican Theatre Project Team**

*Project Manager* Philip Russell  
*Architect* T. P. Bennett Partnership  
*Quantity Surveyor* Davis Langdon and Everest  
*Theatre Engineer* Technical Planning International  
*Structural Engineer* Pell Frischmann  
*Mechanical Engineer* Pearce Buckle  
*Electrical Engineer* Edwards and Blackie  
*Planning Supervisor* Kennedy and Partners  
*Theatre Designer* Anne Minors  
*Acoustic Consultant* Kirkegaard and Associates  
*Main Contractor* Sir Robert McAlpine

The refurbishment of the Theatre has been funded by the Corporation of London.



The Barbican Centre is owned, funded and managed by the Corporation of London

# DIARY OF PERFORMANCES

## SEPTEMBER

Sat	13	6.30	Giulio Cesare	BARB
Mon	15	6.30	Giulio Cesare	BARB
Wed	17	6.30	Giulio Cesare	BARB
Sat	20	6.30	Giulio Cesare	BARB
Mon	22	7.45	Platée	BARB
Tue	23	6.30	Giulio Cesare	BARB
Wed	24	7.30	<i>Romeo and Juliet</i>	LAB
		7.45	Platée	BARB
Thu	25	7.30	<i>Romeo and Juliet</i>	LAB
		6.30	Giulio Cesare	BARB
Fri	26	7.30	<i>Romeo and Juliet</i>	LAB
		7.30	Anna Tomowa-Sintow	BH
Sat	27	2.00	<i>Romeo and Juliet</i>	LAB
		7.00	<i>Romeo and Juliet</i>	LAB
Mon	29	7.30	<i>Romeo and Juliet</i>	LAB
		6.30	Giulio Cesare	BARB
Tue	30	7.30	<i>Romeo and Juliet</i>	LAB
		7.45	Platée	BARB

## OCTOBER

Wed	1	1.00	<i>Romeo and Juliet (SM)</i>	LAB
		7.30	<i>Romeo and Juliet</i>	LAB
		6.30	Giulio Cesare	BARB
Thu	2	7.30	<i>Romeo and Juliet</i>	LAB
		7.45	The Turn of the Screw	BARB
Fri	3	7.30	<i>Romeo and Juliet</i>	LAB
		7.45	Platée	BARB
Sat	4	2.00	<i>Romeo and Juliet</i>	LAB
		7.00	<i>Romeo and Juliet</i>	LAB
		7.45	The Turn of the Screw	BARB
Mon	6	7.30	<i>Giselle</i>	LAB
		7.45	The Turn of the Screw	BARB
Tue	7	7.30	<i>Giselle</i>	LAB
		7.45	Platée	BARB
Wed	8	2.00	<i>Giselle (SM)</i>	LAB
		7.30	<i>Giselle</i>	LAB
		7.45	The Turn of the Screw	BARB
Thu	9	7.30	<i>Giselle</i>	LAB
		7.45	The Turn of the Screw	BARB
Fri	10	7.30	<i>Giselle</i>	LAB
		7.45	Platée	BARB
Sat	11	2.00	<i>Giselle</i>	LAB
		7.00	<i>Giselle</i>	LAB
		7.45	The Turn of the Screw	BARB

Mon	13	7.30	<i>The Sleeping Beauty</i>	LAB
Tue	14	7.30	<i>The Sleeping Beauty</i>	LAB
Wed	15	7.30	<i>The Sleeping Beauty</i>	LAB
Thu	16	7.30	<i>The Sleeping Beauty</i>	LAB
Fri	17	7.30	<i>The Sleeping Beauty</i>	LAB
Sat	18	2.00	<i>The Sleeping Beauty</i>	LAB
		7.00	<i>The Sleeping Beauty</i>	LAB
Thu	23	7.30	The Merry Widow	SHAF
Fri	24	7.30	The Merry Widow	SHAF
Sat	25	2.30	The Merry Widow	SHAF
		7.30	The Merry Widow	SHAF
Sun	26	5.00	The Soloists	DC
Mon	27	7.30	The Merry Widow	SHAF
Tue	28	7.30	The Merry Widow	SHAF
Wed	29	7.30	The Merry Widow	SHAF
Thu	30	7.30	The Merry Widow	SHAF
Fri	31	7.30	The Merry Widow	SHAF

## NOVEMBER

Sat	1	2.30	The Merry Widow	SHAF
		7.30	The Merry Widow	SHAF
Mon	3	1.00	The Merry Widow (SM)	SHAF
		7.30	The Pilgrim's Progress	BH
Tue	4	7.30	The Merry Widow	SHAF
Wed	5	7.30	The Merry Widow	SHAF
Thu	6	7.30	The Merry Widow	SHAF
Fri	7	7.30	The Merry Widow	SHAF
Sat	8	2.30	The Merry Widow	SHAF
		7.30	The Merry Widow	SHAF
Mon	10	7.30	The Merry Widow	SHAF
Tue	11	7.30	The Merry Widow	SHAF
Sun	16	7.30	Opera Gala	RAH
Mon	17	7.30	Otello	RAH
Tue	18	7.30	Otello	RAH
Wed	19	7.30	Otello	RAH
Thu	20	7.30	Opera Gala	RAH
Fri	21	7.30	Otello	RAH
Sat	22	7.30	Otello	RAH
Mon	24	7.30	Il barbiere di Siviglia	SHAF
Thu	27	7.30	Il barbiere di Siviglia	SHAF
Fri	28	7.30	Il barbiere di Siviglia	SHAF
			<i>The Sleeping Beauty</i>	MADR
Sat	29	7.30	Il barbiere di Siviglia	SHAF
			<i>The Sleeping Beauty</i>	MADR
Sun	30		<i>The Sleeping Beauty</i>	MADR

Royal Opera performances      Royal Ballet performances      (SM) Schools' Matinee  
 Venues: BARB – Barbican; BH – Barbican Hall; LAB – the Labatt's Apollo, Hammersmith;  
 SHAF – Shaftesbury Theatre; DC – Dulwich College; MADR – Madrid

The Royal Ballet and The Royal Opera Box Office: 0171-304 4000