

STAGEBILL

JUNE 1998



CAL PERFORMANCES

BERKELEY FESTIVAL & EXHIBITION

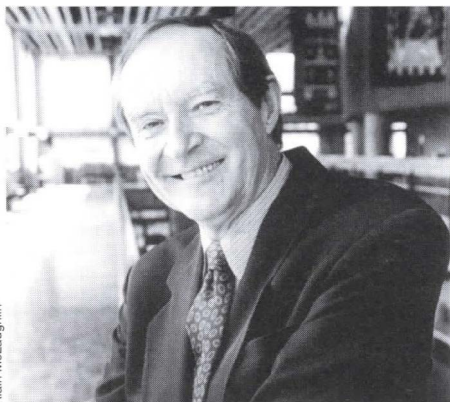
June 6-14, 1998

*Produced by Cal Performances in association with
the Department of Music, University of California at Berkeley,
and the San Francisco Early Music Society.*

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*Cal Performances is supported, in part, by the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
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L.J. Skaggs and Mary C. Skaggs Foundation, Peet's Coffee & Tea,
and Virgin Atlantic Airways for their generous support.*



Alain McLaughlin

Welcome to the Fifth Biennial Berkeley Festival & Exhibition. Since its inception in 1990, the Festival has been the product of a felicitous collaboration between three partners: Cal Performances, UC Berkeley's Department of Music, and the San Francisco Early Music Society. Over the years, each partner has contributed its own particular expertise and tradition of excellence to create a gathering like no other in the world today—a broad-based convocation of early music enthusiasts that combines performances by top international and Bay Area artists with the spirit of academic inquiry and adventure so essential to this particular genre of music.

The centerpiece of our 1998 Festival—the American premiere of the Royal Opera Covent Garden production of Rameau's comic opera-ballet *Platée*—is the perfect example of how this creative partnership successfully weds international, Bay Area, and University talents to create a unique artistic experience. The production was originally conceived by a team of the world's top artists—including celebrated director and choreographer Mark Morris, pre-eminent early music specialist Nicholas McGegan, and famed fashion designer Isaac Mizrahi—and boasts a stellar, international cast. It received its world premiere at the prestigious Edinburgh International Festival in 1997 and comes to us after a highly successful London engagement. Yet these Berkeley Festival performances take on a special importance due to an infusion of world-class Bay Area talent as the Philharmonia Baroque Orchestra joins the production for the first time.

In addition to lending the talents of the acclaimed UC Berkeley Chamber Chorus to the production itself, the University's Department of Music adds another important dimension to the *Platée* project by hosting two related symposia: one devoted to the work of Jean-Philippe Rameau and a second that takes as its topic "Historical Performance as Cultural Performance." Each features discussions by some of the world's leading scholars and musicians and is open and free to the general public.

Of course, *Platée* is just one part of a week-long celebration of music that has something for music lovers everywhere—from friends who have travelled from around the world to early music devotees who make the Bay Area their home. Additional Festival highlights include performances by Jordi Savall, Hesperion XX, and La Capella Reial de Catalunya; the West Coast debut of French harpsichord sensation Pierre Hantaï; former UC Berkeley professor Alan Curtis' Il Complesso Barocco performing the American premiere of Benedetto Ferrari's *Il Sansone*; and performances by Bay Area favorites El Mundo, Sex Chordæ Consort of Viols, Musica Pacifica, and many more.

We also have a full schedule of concurrent events, including master classes; early music educational opportunities; activities hosted by Early Music America, the American Recorder Society, and other early music organizations; and a series of fringe concerts. And of course, don't forget to visit the Berkeley Festival Exhibition—a four-day exhibit featuring instruments, music and accessories, recordings, publications, and a series of scheduled mini-concert/instrument demonstrations. For a full schedule of 1998 Berkeley Festival & Exhibition events, please stop by the Information Center located in the Zellerbach Hall lobby.

Once again, our warmest welcome to the 1998 Berkeley Festival & Exhibition. We thank you for joining us for this extraordinary celebration of great music.

Robert W. Cole
Director, Cal Performances

CAL PERFORMANCES PRESENTS

The original Royal Opera Covent Garden/Discaled, Inc. production of

Platée

COMÉDIE LYRIQUE ("BALLET BOUFFON") IN A PROLOGUE AND THREE ACTS
(*American Premiere*)

Wednesday, Friday & Saturday, June 10, 12 & 13, 1998; 8 pm
Zellerbach Hall

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

Nicholas McGegan, *conductor*

Mark Morris, *director and choreographer*

Adrianne Lobel, *set design*
Isaac Mizrahi, *costume design*
James F. Ingalls, *lighting design*

<i>Platée</i>	Jean-Paul Fouchécourt
<i>Thespis/Mercure</i>	Mark Padmore
<i>Satyr/Cithéron</i>	John Rath
<i>Thalie/Clarine</i>	Christine Brandes
<i>Momus/Jupiter</i>	Bernard Deletré
<i>L'Amour/La Folie</i>	Nicole Tibbels
<i>Junon</i>	Leah-Marian Jones
<i>Momus</i>	Philip Salmon

Mark Morris Dance Group

Philharmonia Baroque Orchestra
Nicholas McGegan, *music director*

UC Berkeley Chamber Chorus
Marika Kuzma, *director*

This production is supported through the generosity of the National Endowment for the Arts, The Bernard Osher Foundation, the E. Nakamichi Foundation, The Florence Gould Foundation, The L.J. Skaggs and Mary C. Skaggs Foundation, Peet's Coffee & Tea, Frog's Leap Winery, the Consulate General of France in San Francisco, Greg and Liz Lutz, Dr. A. Jess Shenson and in memory of Dr. Ben Shenson, Jean Gray Hargrove, Lois De Domenico, Ralph and Melinda Mendelson, Madelyn and Chuck Schwyn, and two anonymous donors.

The 1998 Berkeley Festival & Exhibition is supported by the National Endowment for the Arts, The William and Flora Hewlett Foundation, Peet's Coffee & Tea, and Virgin Atlantic Airways.

Virgin Atlantic is the official airline of the 1998 Berkeley Festival & Exhibition.

Platée is presented as part of the Berkeley Festival & Exhibition, which is produced by Cal Performances in association with the Department of Music, University of California at Berkeley, and the San Francisco Early Music Society.



Bill Cooper

Mark Morris Dance Group in Platée

MARK MORRIS DANCE GROUP

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

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

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

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

The Mark Morris Dance Group's performances are made possible with public funds from the New York State Council on the Arts, a state agency.

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

Cast in order of appearance

PROLOGUE

<i>Bacchus – god of wine</i>	Guillermo Resto
<i>Secretary</i>	Tina Fehlandt
<i>Thespis – inventor of comedy</i>	Mark Padmore
<i>Satyr – goat-man</i>	John Rath
<i>Painter</i>	William Wagner
<i>Dyke</i>	Julie Worden
<i>Baroness</i>	Ruth Davidson
<i>Sailor</i>	Joe Bowie
<i>Showgirl</i>	Juliet Burrows
<i>Policeman</i>	Dan Joyce
<i>Thalie – muse of comedy</i>	Christine Brandes
<i>Momus – personification of sarcasm</i>	Bernard Deletré
<i>L'Amour – god of love</i>	Nicole Tibbels

ACT I

<i>Snake</i>	Mireille Radwan-Dana
<i>Cithéron – King</i>	John Rath
<i>Mercure – messenger to the gods</i>	Mark Padmore
<i>Clarine – lizard in waiting</i>	Christine Brandes
<i>Platée – naiad, water nymph</i>	Jean-Paul Fouchécourt
<i>Cockatiel</i>	Juliet Burrows
<i>Lizard</i>	Ruth Davidson
<i>Alligator</i>	Marjorie Folkman
<i>Peacock</i>	Shawn Gannon
<i>Frog</i>	Ruben Graciani
<i>Toad</i>	Lauren Grant
<i>Blue jay</i>	David Leventhal
<i>Firebird</i>	June Omura
<i>Duck</i>	Matthew Rose
<i>Robin</i>	Julie Worden
<i>Iris – rainbow goddess</i>	Kraig Patterson
<i>Aquillons – personifications of the wind</i>	Joe Bowie, Dan Joyce, Guillermo Resto, William Wagner

INTERMISSION

ACT II

<i>Jupiter – god of gods</i>	Bernard Deletré
<i>Momus – personification of sarcasm</i>	Philip Salmon
<i>Ass – manifestation of Jupiter</i>	Juliet Burrows, Marjorie Folkman
<i>Owl – manifestation of Jupiter</i>	June Omura
<i>Feathered birds</i>	Shawn Gannon, David Leventhal, Matthew Rose, June Omura, Julie Worden
<i>La Folie – personification of folly</i>	Nicole Tibbels



Robbie Jack

<i>Babies</i>	Charlton Boyd, Marjorie Folkman
<i>Scholars</i>	Lauren Grant, Craig Patterson
<i>Tortoises</i>	David Leventhal, June Omura
<i>Snakes</i>	Ruth Davidson, Mireille Radwan-Dana

ACT III

<i>Junon – goddess of gods</i>	Leah-Marian Jones
<i>Frog attendants</i>	Shawn Gannon, Ruben Graciani
<i>Graces</i>	Charlton Boyd, Lauren Grant, Marjorie Folkman
<i>Satyrs – goat-men</i>	Joe Bowie, Dan Joyce, Guillermo Resto, William Wagner

UC Berkeley Chamber Chorus

Soprano	Alto	Tenor	Bass
Jennifer Ashworth	Deborah Benedict	John Boyer	Paul Choung
Jessica Barnes	Virginia Gnesa Chen	Michael Eisenberg	Jong-Chul Chung
Yvettte Barrozo	Peggy Eagan	Eric Fosler-Lussier	Lee Escandon*
Tami Chuang	Cindy Gustafson	Antoine Garth	Gregory Faire
Jennifer Ellis	Helen Holder	Lee Gregory	Andy Lo
Elisabeth Engan	Stephanie Pan	Ian Kirk	Carson Mah
Rebecca Gambatese	Erica Scheinberg	Ray Lee	Benjamin Park
Marika Kuzma	Lindasusan Ulrich	Scott Whitaker	Chad Runyon
Monica Mancillas	Hye Jin Yu	Michael Woodside	Gerard Wiener

*assistant director

PHILHARMONIA BAROQUE ORCHESTRA

The Players and Their Instruments

VIOLIN

Elizabeth Blumenstock, concertmaster
Desiderio Queretani, Parma, Italy,
1995; after Antonio Stradivari,
Cremona, Italy

Anthony Martin **
Desiderio Queretani, Parma, Italy,
1993; after A. Stradivari

Cynthia Albers
George Craske, London, England,
c. 1840; after Guarneri del Gesù,
Cremona, Italy

Joseph Edelberg
Jacobus Stainer, Absam, Tyrol, 1673

Jolianne von Einem
Anonymous, Mittenwald School,
18th century

Jorie Garrigue
House of Goulding, London,
England, c. 1790

Rachel Hurwitz
Ægedius Klotz, Mittenwald,
Germany, c. 1730

Katherine Kyme
Johann Gottlob Pfretzschner,
Germany, 1791

Carla Moore
Johann Georg Thir, Vienna,
Austria, 1754

Maxine Nemerovski
Nicolas Morlot, Mirecourt,
France, 1780

Sandra Schwarz
Rowland Ross, Portsmouth,
England, 1987; after A. Stradivari

Laurie Young Stevens
The Bretton shop, Paris, France

Lisa Weiss
Rowland Ross, Portsmouth,
England, 1989; after N. Amati

VIOLA

David Daniel Bowes *
Richard Duke, London,
England, c. 1780

Maria Caswell
Anonymous, France

Lisa Grodin
Anonymous, 19th century; after Mathias
Eberl, Salzburg, Austria, 1696

Victoria Gunn
Thielo Kürten, Düsseldorf,
Germany, 1993

Ellie Nishi

Ægedius Klotz, Mittenwald,
Germany, 1796

George Thomson
Otto Erdesz, New York, NY, 1963;
after G. B. Maggini, Brescia, Italy

VIOLONCELLO

Phoebe Carrai *
Anonymous, Italy, 1690

Sarah Freiberg
Rowland Ross, Portsmouth,
England, 1989; after A. Stradivari

Claire Garabedian
Pieter Rombouts, Amsterdam,
The Netherlands, 1702

Paul Hale
Joseph Grubaugh & Sigrun Seifert,
Petaluma, CA, 1988; after A. Stradivari

Elisabeth Le Guin
Giovanni Grancino, Milan, Italy, 1725

BASS

Michelle Burr *
Joseph Wrent, Rotterdam,
Holland, 1648

Kenneth Miller
Otto Rabner, Germany, 1885

Bruce Moyer
Andrew Hyde, Northampton, MA,
c. 1880; after Michaelangelo Bergonzi,
Cremona, Italy c. 1735

FLUTE

Stephen Schultz ***
Andreas Glatt, Brussels, Belgium, 1973;
after G. A. Rottenburgh, Brussels,
Belgium, c. 1745

Janet See ***
Roderick Cameron, Mendocino,
CA, 1996; after P. Bressau,
London, England, c. 1710

Mindy Rosenfeld
Roderick Cameron, Mendocino, CA,
1983; after G. A. Rottenburgh, c. 1745

PICCOLO

Stephen Schultz ***
Robert Claire, Oakland, CA, 1980;
after early 18th century Willems

Janet See ***
Robert Claire, Oakland, CA, 1980;
after early 18th century Willems

OBOE

Marc Schachman *
H. A. Vas Dias, Decatur,
Georgia, 1978; after T. Stanesby,
England, c. 1710

Sarah Davol
Schirmer, Germany, c. 1970;
after Schlegel, c. 1725

Michael DuPree
Toshi Hasegawa, Utrecht,
The Netherlands, 1990;
after H. Grenser, Dresden, Germany

Gonzalo Ruiz
Levin & Robinson, New York,
NY, 1989; after Saxon models, c. 1720

BASSOON

Danny Bond *
Peter de Koningh, Hall,
The Netherlands, 1978;
after Prudent, Paris, France, c. 1760

Marilyn Boenau
Levin & Ross, New York, NY, 1990;
after Eichentopf, Leipzig,
Germany, 1740

Kate van Orden
Peter de Koningh, Hall,
The Netherlands, 1987;
after Prudent, c. 1760

PERCUSSION

Todd Manley
Tambour de Lansquenet built by
Joe McSweeney, Boston, MA, 1980
Wind and Thunder machines built by
Todd Manley and Matt Rissler,
San Francisco, CA, 1998

HARPSICHORD

Paul Griffiths †
John Phillips, Berkeley, CA, 1986;
after single-manual Delin, France,
18th century

Nicholas McGegan
John Phillips, Berkeley, CA, 1990;
after single-manual Delin, France,
18th century

* Principal

** Principal 2nd Violin

*** Co-Principal

† Assistant Conductor

Platée (or *Jealous Junon*)

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.

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 honor 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.

INTERMISSION

—Mark Morris

In Praise of Folly!

What *were* they thinking? It is difficult to contemplate *Platée* without wondering what was going through the minds of all those connected with the piece. Imagine the situation: Jean-Philippe Rameau receives a commission to produce a spectacle as part of the celebrations at the great palace of Versailles surrounding the marriage of the Dauphin Louis of France (the crown prince) and the reputedly homely Princess Maria Teresa of Spain. Rameau responds with an entertainment based upon the story of a singularly unattractive minor female deity who aspires to wed an Olympian god. For her pains, she is made the butt of a cruel joke: a mock wedding with Jupiter himself is staged, and she ends up being laughed off the stage.

Not only did Spain not invade France the next day—but countries have gone to war over less—but the work seems to have been favorably received. There is no whisper of scandal in any of the gossipy diaries of the age; no hint in any newspaper that the royal patron, Louis XV, might not have been amused. On the contrary, a few months later, Rameau received the post of Composer of the King's Chamber Music, which carried a pension of 2000 *livres*.

Who was this man who dared to set such a dish before the king? The life of Jean-Philippe Rameau (1683-1764) is one of the more remarkable stories in music history. Never a famous performer, he labored in obscurity for the first half of his life, then finally got his big break at the grand age of 50! From that moment until his death 30 years later, he was recognized as the greatest living French composer.

We have only scattered scraps of information about the first 40 years of Rameau's life. Like many other musicians, he was the son of a professional musician; and like many other professional musicians, Rameau *père* tried to divert Rameau *fils* from a musical career. As luck would have it, the young boy's performance in school was bad enough to get him kicked out, dashing his parents' hopes for a future legal career. In his late teens (and now with the support of his father), he went to study music in Italy, but only stayed for a few months. (Rameau is reported to have said that he never had a composition teacher.) He held a series of organ posts in various French cities, finally set-

tling in Paris in 1722, when he published his monumental *Treatise of Harmony reduced to its natural principles*. This book, one of the great achievements of the Enlightenment and still the foundation of the study of tonal harmony, caused a sensation—Rameau was hailed as the “Newton of music.” Up to this point, Rameau's compositional output consisted of some harpsichord pieces, cantatas, and motets. But his new-found fame encouraged him to dare to aspire to create a work for the Académie royale de Musique (Paris Opera). To learn the craft of writing for the stage, he contributed incidental music to a few burlesque comedies performed in theaters at the suburban fairs. Then, after several years of intrigues and a false start or two, he succeeded in having a work accepted by the Académie: November of 1733 saw the premiere of his great *tragédie lyrique*, *Hippolyte et Aricie*. The richness and audacity of Rameau's musical language stunned the Parisian public, and his greatness was soon recognized.

Within a few years, Rameau had achieved the status of a national institution. In early 1745, the celebrations surrounding the royal wedding between the dauphin and the Spanish princess included seven evenings of theatrical performances. To Rameau went the honor of composing the music for two of these programs. The festivities, reportedly the most extravagant of all those held at Versailles under the *ancien régime*, opened with *La Princesse de Navarre*, to words by Voltaire, and closed on March 31 with the premiere of *Platée*. The source of *Platée* was the unpublished ballet *Platée ou Junon jalouse* (*Platée, or Jealous Junon*) by Jacques Artreau (1657-1745). Rameau purchased the rights to the play and hired the playwright Adrien-Joseph Le Valois d'Orville to revise it. Rameau called *Platée* a *ballet bouffon*, or “farcical ballet,” not one of the usual genres of the French classical theater. This would alert his audience that they were going to see something unique. The main plot, such as it is, concerns the joke played on the unlovely nymph Platée by the gods of Olympus. To highlight Platée's ungainliness, she is played by a male singer (much rarer on the French stage than on the Italian!). She lives in a cave and rules over a swamp full of frogs and insects (heard croaking and buzzing away in choruses and the

PROGRAM NOTES

Act I *passepieds*). She fancies herself a real catch, and spends her days longing for Jupiter to descend and seduce her, as is his wont with terrestrial females. Jupiter, meanwhile, is paying the price for his dalliances; his jealous wife, Junon, won't let him out of her sight. Mercure and Cithéron suggest to Jupiter that he pretend to woo Platée and take her to the brink of matrimony. At the last moment, they let Junon discover the pair. Junon realizes that Jupiter can't possibly be truly interested in such a creature and forgives her husband, as the gods all enjoy a good laugh.

Modern critics have found this story hard to take. The usual reaction is one of righteous indignation: "That the unsightliness of an unweddable female should be the ground of such prolonged sport is not wholly pleasing. . . . A work built on so heartless a theme and whose dramatic interest is drawn exclusively from this theme is bound, however consummate its artistry, to exert a very limited attraction" (Cuthbert Girdlestone, in *Jean-Philippe Rameau: His Life and Work*). But it not so much her appearance as her foolish quest to mingle with the gods that is the main source of derision. *Platée* holds up the Olympian gods to ridicule no less than its heroine: the gods are exposed as shallow, their only concerns physical appearance (their own and that of others), social position, the avoidance of boredom, and the sniffing out of future sexual conquests. This is obviously meant as a caricature of life within the peculiar court culture of Versailles. The gods are ridiculous, and *Platée* is ridiculous for wanting to join them. She would have fared little better in her attempt to enter Versailles—oops, Olympus!—had she been attractive. Indeed, she should be thankful for her appearance—it is her ugliness that keeps *Platée*'s story from turning from comedy to tragedy. Had she been beautiful, Junon would have seen *Platée* as a threat and would have vaporized her on the spot.

This is all made clear by the Prologue, a miniature play that provides a frame for the main story (the Prologue was very popular and continued to receive performances by itself long after the rest of the ballet had fallen out of the repertory). Titled "The Birth of Comedy," it depicts a gang of the followers of Bacchus un-

der the happy influence of the fruit of the vine. As Thespis absorbs the full benefit of the gift of the god, he is divinely inspired to join Thalie and Momus in creating *un spectacle nouveau*. They proclaim:

We'll carry on a never-ending battle against absurdity,
We'll spare neither mortals nor gods!

Act I and the first half of Act II unfold like a fairly traditional play, but just as we're starting to feel that there's too much plot getting in the way, we hear an echo of the opening chords of the Overture. This is a reminder of the goals stated in the Prologue and the signal that the real comedy is about to start.

When the figure of Folie enters in Act II, brandishing Apollo's lyre (which she has just stolen), she leads a comic troupe in a set of dances for her mad followers, including one for the sad *fous* (dressed as old Greek philosophers) and one for the happy *fous* (dressed as babies). At the exact center of the play, where classical dramatic theory requires that the climax should fall, Folie launches into a spectacular aria that is a deft (and daft) parody of Italian opera. Later, during the sham wedding ceremony in Act III, when once again we are in danger of taking *Platée*'s story too seriously, we are diverted by another parody. A chaconne, traditionally a lengthy and dignified dance in triple meter, is performed for *Platée*'s amusement while she waits for Jupiter. Yet this is the chaconne from Hell—it goes on and on, seemingly without end. It never does reach a proper conclusion but is interrupted by the sudden entrance of Folie and Momus, intent on subjecting poor *Platée* to further mockery.

This is why *Platée* was not offensive to its audience of courtiers and royalty, and why it should not offend us. Everybody is skewered; nobody is immune. Gods, mortals, opera, ballet, all receive their share of ridicule. Revived four years later at the Paris Opera (at Carnival time, no less!), to general acclaim, *Platée* won over Rameau's harshest critics. Even his bitter enemy Jean-Jacques Rousseau was moved to write, "Call it divine; . . . never repent of having considered it as M. Rameau's masterpiece and the most excellent piece of music that has been heard as yet upon our stage."

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Nicholas McGegan (conductor) was born in England, trained at Cambridge and Oxford universities, and since 1985 has been music director of Philharmonia Baroque Orchestra. In 1990, he assumed artistic

directorship of the Göttingen Handel Festival in Germany, and he is also principal guest conductor of the Scottish Opera. From 1993 to 1995, he was principal conductor of Sweden's Drottningholm Court Theatre in Stockholm, from which he has received the *Drottningholmsteaterns Vänners Hederstecken*, the honorary medal of the Association of Friends of the Theatre. Mr. McGegan is also the founder, director, and harpsichordist of the Arcadian Academy, an ensemble comprised mostly of players from Philharmonia. He is equally at home with period and modern instrument orchestras, and regularly appears as guest conductor with major symphony orchestras and at summer festivals worldwide. His recording with Philharmonia of Handel's *Susanna* (for Harmonia Mundi) received a *Gramophone* Award and a Grammy nomination. Mr. McGegan has received an additional *Gramophone* Award and two Diapasons d'Or for his recordings with the Göttingen Festival and the Arcadian Academy. He recently began a long-term recording relationship with BMG's Conifer Classics label, which will add a range of projects to a discography that already includes close to 60 recordings.



Mark Morris (director and choreographer) was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early

years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance

Group in 1980 and has since created over 90 works for the ensemble, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works—*The Hard Nut* (his comic book-inspired version of Tchaikovsky's *Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*—and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both a choreographer and director. Most recently, he directed and choreographed a Royal Opera Covent Garden production of Rameau's *Platée*, which premiered at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the ensemble was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the country and at major festivals. The Dance Group has maintained and strengthened its ties to several cities around the world—audiences have become accustomed to the Group's regular and frequent appearances here in Berkeley, as well as in Boston and at

ABOUT THE ARTISTS

the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Mr. Morris' *Dido and Aeneas*, both scheduled to air around the world during the current season. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

Adrianne Lobel (*set designer*) designed the sets for Stephen Sondheim's Tony Award-winning musical *Passion* on Broadway, directed by James Lapine. Recent projects include the revival of *On the Town* for the New York Shakespeare Festival, directed by George C. Wolfe, and the current Broadway revival of *The Diary of Anne Frank*, directed by Mr. Lapine.

Collaborating often with Peter Sellars, she designed sets for his productions of *Nixon in China* (BAM – NY, Bobigny, Paris); *Le Nozze di Figaro* (Pepsico Summerfare – NY, ORF – Vienna, Bobigny, Paris); *Così fan tutte* (Pepsico Summerfare – NY, ORF – Vienna); *The Magic Flute* (Glyndebourne Festival Opera); and *The Mikado* (Chicago Lyric Opera).

Her design work for Mark Morris includes *L'Allegro, il Penseroso ed il Moderato* (La Monnaie – Brussels); *Le Nozze di Figaro* (La Monnaie); and *Orfeo ed Euridice* (BAM – NY, Edinburgh).

Ms. Lobel has designed the sets for *Lohengrin*, directed by Anja Silja (La Monnaie and Houston Grand Opera) and for *Street Scene*, directed by Francesca Zambello (Houston Grand Opera and Berlin). She has worked extensively in many major American regional theaters and has won an Obie Award for her work off-Broadway. Film credits include *Life With Mikey* and *Five Corners*.

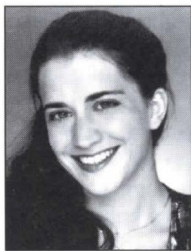
Isaac Mizrahi (*costume designer*) was born in 1961 in Brooklyn, New York, and attended the High School of Performing Arts and the Parsons School of Design. In 1987, Mr. Mizrahi

opened his own business, which now includes his women's collection, as well as two shoe lines, eyewear, coats, handbags and accessories, and diamond jewelry. A recipient of many awards and honors, Mr. Mizrahi is a three-time CFDA Designer of the Year award winner. In 1995, he was the subject of the highly acclaimed documentary *Unzipped*, directed by Douglas Kieve. In 1997, Mr. Mizrahi wrote a series of comic books entitled *The Adventures of Sandee the Supermodel* (published by Simon & Schuster). He has designed costumes for movies and theater, and besides his collaboration with Mark Morris, design projects for dance include work with Twyla Tharp, Bill T. Jones, and Mikhail Baryshnikov.

James F. Ingalls (*lighting designer*) returns to Cal Performances, where he has designed John Adams' and June Jordan's *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars, and *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*, both choreographed by Mark Morris. Other works for Mark Morris include *Maelstrom* and *Pacific* for San Francisco Ballet, the first White Oak Dance Project tour with Mikhail Baryshnikov, *Ein Herz* for the Paris Opera Ballet, *Motorcade* for London Contemporary Dance Theatre, and *Dido and Aeneas*. Recently, he designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns; and *Peony Pavilion* for the Vienna Festival, *Oedipus Rex/Symphony of Psalms* for De Nederlandse Opera, and *Le Grand Macabre* for Chatelet/Paris, all directed by Peter Sellars. Mr. Ingalls' other work in the Bay Area includes *How I Learned to Drive*, *MacTeague*, and *The Revenger* for Berkeley Repertory Theater; *Silver Ladders*, choreographed by Helgi Tomasson, and *El Grito*, choreographed by Lila York, for San Francisco Ballet; *The Duchess of Malfi* for ACT; and John Adams' *The Death of Klinghoffer* for San Francisco Opera.

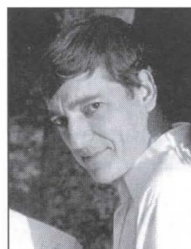
Christine Brandes (*soprano*) enjoys an active international career, performing at many of the finest festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera.

During the current season, Ms. Brandes' appearances include Handel's *L'Allegro, Il*



Penseroso ed il Moderato with the Handel & Haydn Society (Christopher Hogwood); a program of Stradella and Scarlatti with Philharmonia Baroque Orchestra (Nicholas McGegan); Bach's *Jauchzet Gott in allen Landen* with the Moscow Chamber Orchestra; and Mozart's *Exsultate, Jubilate* and *Requiem* with the American Bach Soloists. She also offers the world premiere of a chamber work composed for her by Eric Moe. Her operatic engagements include the role of Susanna in *Le Nozze di Figaro* with the opera companies of Montreal and Quebec. Future engagements include appearances with Philharmonia Baroque Orchestra, and the symphony orchestras of Minnesota, Detroit, and Cleveland.

Miss Brandes recently appeared as Amor in a North American tour of Gluck's *Orfeo ed Euridice* with the Handel & Haydn Society, conducted by Christopher Hogwood and directed by Mark Morris, and reprised the role at the Edinburgh Festival. Additional appearances have included the title role in Scarlatti's *L'Aldimiro* at the 1996 Berkeley Festival and concerts with the Orchestra of St. Luke's at the Caramoor Festival. She can be heard on the Harmonia Mundi USA, BMG/Conifer Classics, and Koch International labels.



Bernard Deletré (*bass-baritone*), a native of France, studied at the Conservatoire National Supérieur de Musique in Paris. After a brief time with Groupe Vocal de France, he embarked on a solo career in opera and oratorio. Mr. Deletré has appeared under such renowned conductors as John Eliot Gardiner, William Christie, Philippe Herreweghe, and Marc Minkowski. He has also participated in contemporary creations and in musical theater with L'Atelier Lyrique du Rhin and the Péniche-Opéra.

After his debuts in the mainstream opera repertoire (*La Traviata*, *The Pearl Fishers*, *Thais*,

The Masked Ball), Mr. Deletré met William Christie, who engaged him to sing in his production of Lully's *Atys*. Since that time, he has been much in demand for productions of Baroque music. In addition to *Atys*, noteworthy productions include *Giasone* by Cavalli under René Jacobs and C. Gagneron; *Orfeo* by Monteverdi under Herreweghe and Pousseur; and Mozart's *La Clemenza di Tito* under Pillot and Garichot. Mr. Deletré's interpretation of the title role in Campra's *Idomeneo* under the direction of William Christie received unanimously enthusiastic reviews from the European press and was later recorded. Recently, he sang the role of Giove in *La Calisto* by Cavalli at the Glimmerglass Opera Festival, under the direction of Jane Glover and Simon Callow. The production will be repeated at the Sidney Opera later this year.

Other recent engagements include *La Clemenza di Tito* in Rennes, *From the House of the Dead* in Rouen, and concerts of Baroque music at the Konzerthaus in Vienna. His discography includes numerous recordings with Erato, EMI France, Adda, Opus 111, and Harmonia Mundi.



Jean-Paul Fouchécourt (*tenor*) is one of the main exponents of the French Baroque repertoire, and has worked with conductors including William Christie, René Jacobs, Marc Minkowski, Christophe Rousset,

and Kent Nagano. Mr. Fouchécourt was initially trained as a conductor and saxophonist, but under the influence of Cathy Berberain, turned to a vocal career, concentrating on the French Baroque repertoire. William Christie was one of the first to recognize his talent, and immediately invited him to take part in reviving the French Baroque repertoire with Les Arts Florissants.

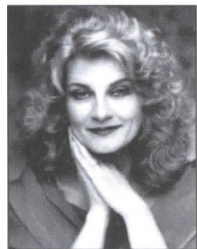
Mr. Fouchécourt has also sung and recorded extensively in non-French Baroque repertoire, including Purcell's *The Fairy Queen*, also with William Christie at the Aix Festival; Monteverdi's *Orfeo* in Salzburg under René Jacobs; and *Il Ritorno d'Ulisse in patria* at the

ABOUT THE ARTISTS

Geneva Opera with Michel Corboz, with whom he also has sung Monteverdi's *Vespers*.

On the concert/recital platform, Mr. Fouchécourt has also made a specialty of French song, especially works by Fauré, Satie, and Poulenc. More recently, he has also approached the 20th-century repertoire, performing works by Britten and Poulenc.

Mr. Fouchécourt makes his Metropolitan Opera debut later this year, singing several roles in Offenbach's *Les Contes d'Hoffmann*. He has been asked to return to the Royal Opera House, Covent Garden in 1999 to sing the Astrologer in Rimsky-Korsakov's *The Golden Cockerel*. Also in 1999, he will sing Goro in *Madama Butterfly* in semi-staged performances with the Boston Symphony Orchestra and conducted by Seiji Ozawa.



Leah-Marian Jones (mezzo-soprano) was born in Wales and is a graduate of the Royal Northern College of Music. Several scholarships funded her on the post-graduate opera course at the National Opera Studio in London. Awards from the Welsh Arts Council and the Countess of Munster enabled her to work with Norman Bailey. Ms. Jones currently studies with Ian Baar.

Currently a company principal at the Royal Opera, she has been seen in a wide variety of roles in operas including *L'Italiana in Algeri*, *Carmen*, *Manon*, *Das Rheingold*, *Götterdämmerung*, *La Traviata*, *Otello*, *Der Rosenkavalier*, *Così fan tutte*, *Paul Bunyan*, and *Luisa Miller*.

Concert appearances include Beethoven's Symphony No. 9 in Birmingham; Mendelssohn's *Elijah* at the Welsh Proms; and a gala concert with Luciano Pavarotti at the Royal Albert Hall. Ms. Jones has also appeared extensively on television, including a master class with Sir Geriant Evans, in a series with Bryn Terfel, and with Lesley Garrett on BBC 2.

Mark Padmore (tenor) was born in London and began his musical studies as a clarinetist. He switched to singing when he gained a cho-



ral scholarship to King's College, Cambridge, and has since studied with Erich Vietheer, Janice Chapman, and Diane Forlano. Mr. Padmore's operatic appearances include works by Handel, Charpentier, Gluck, and Rameau. For the Royal Opera, he has sung the roles of Hot Biscuit Slim in Britten's *Paul Bunyan* and the Interpreter in Vaughan Williams' *The Pilgrim's Progress*.

As a concert artist, Mr. Padmore has performed at many of the world's most prestigious festivals, including Edinburgh, Salzburg, Spoleto, and Tanglewood. He has recorded a large and varied repertoire and worked with many leading conductors, including Christie, Norrington, Bolton, McGegan, Leonhardt, Koopman, and Herreweghe.

Recent engagements have included Beethoven's *Missa Solemnis*; Schubert's *Lazarus* with Jane Glover; and appearances with the City of London Sinfonia, the Orchestra of the Age of Enlightenment, and the Amsterdam Baroque Orchestra. Future engagements include Britten's *A Midsummer Night's Dream* with Richard Hickox and the City of London Sinfonia; Handel's *Sing unto God* with the Academy of Ancient Music and Christopher Hogwood; and a recording of Stravinsky's *Canticum Sacrum* with Harry Christophers and the Northern Sinfonia.

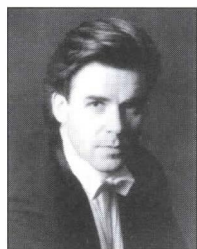


John Rath (bass) made his debut in several Peter Hall productions for Glyndebourne Touring Opera and went on to perform at Montpellier and at La Monnaie in Brussels. He also sang in Grenoble, Lille, and Belfast, as well as at the Châtelet and La Fenice. In recent seasons, his repertoire has expanded to include Escamillo in Peter Brooks' original production of *La Tragedie de Carmen*. For the English Bach Festival, he has performed in *Acis and Galatea* in London and Madrid, and *Dido and Aeneas* in London and Bologna. With Kent

Opera, he was heard as Rocco in *Fidelio* and as Azarius in Britten's *The Burning Fiery Furnace*. He later made his debut with the Royal Opera as Walton in *I Puritani* and appeared as Angelo in Stephen Storace's *The Comedy of Errors* at the Wexford Festival. Mr. Rath has also sung Wotan in concert performances of *Das Rheingold* and Marke in *Tristan und Isolde*.

His modern repertoire includes works by Birtwistle, Ligeti, and Britten, and his concert repertoire includes Handel's *Messiah* (London and Paris), *Theodora* (Madrid), and *Alexander's Feast* (London). Mr. Rath also performs a varied song repertoire, featuring Finzi, Britten, and Butterworth, as well as the cabaret songs of Brecht, Weill, Cole Porter, and Sondheim.

John Rath has made numerous appearances with Opera North in Leeds. In October 1996, he sang in the company's new production of *Iphigénie en Aulide*.



Philip Salmon (tenor) studied at the Royal College of Music, where prizes included the Young Musician's Recording Prize, which resulted in a recital in the City of London Festival.

He has broadcast in Britain and abroad, and recorded for Deutsche Grammophon, Philips, Erato, and Hyperion. Mr. Salmon has worked with conductors including Roger Norrington, Kurt Masur, John Eliot Gardiner, and Pierre Boulez. Concert appearances have included Beethoven's Symphony No. 9 with the Netherlands Philharmonic at the Concertgebouw; Bach's *St. Matthew Passion* with the Rotterdam Philharmonic; and Mozart's Mass in C minor with the Residentie Orchestra under Peter Schreier. Other performances include his American debut singing Mozart's *Requiem* with the Florida Philharmonic Orchestra.

Recent engagements have included *The Turn of the Screw* for Teatro Regio, *The Magic Flute* for Dublin Grand Opera, and Tippet's *A Child of Our Time* at the Concertgebouw, with the Radio Symphony Orchestra. He recently appeared in *The Barber of Seville* in New Zealand with Wellington City Opera. This sea-

son has seen his debut at the Royal Opera House (*Platée*), where he also sang St. Brioche in their new production of *The Merry Widow*.



Nicole Tibbels (soprano) studied singing at the Guildhall School of Music and Drama in London. Her opera repertory includes Mozart's Queen of the Night, as well as roles in *Ariadne auf Naxos*, *La Cenerentola*,

and *Il Signor Bruschino*. She has given premieres of works by Berio, Bainbridge, Bryars, Finnissy, Holt, Lloyd, Maxwell Davies, Nyman, and Osborne; performed with the Rambert and Richard Alston dance companies; and made many recordings for television, radio, plays, films, and commercials. Ms. Tibbels made her debut at Covent Garden last year and since then has appeared with the Royal Opera in *Platée* and *Paul Bunyon*. She has performed Schoenberg's Quartet No. 2 with the Brodsky Quartet, Mozart concert arias with the London Mozart Players, and John Harle's *Silencium* at the Salisbury Festival. She will sing Gershwin's Bess in Oxford in July.

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

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company and in the musical *The Ebony Games*. He appears in the José Limón Technique Video, Volume 1, and other music videos.

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

ABOUT THE ARTISTS

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

Tina Fehlandt grew up in Wilmington, Delaware, where she began her dance training at the age of five. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet, and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Marjorie Folkman graduated from Barnard College. 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 is from 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 is from Kitty Hawk, North Carolina. He is a graduate of North Carolina School of the Arts, and received his B.F.A. from the State University of New York at Purchase. He has performed in this country and abroad with Purchase Dance Corps, Kelly Holcombe and Company, Kraig Patterson, and Kevin Wynn Collection.

Lauren Grant was born and raised in Highland Park, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts in 1996, where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant has performed with Mark Morris Dance Group since 1996 in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Platée*.

John Heginbotham is from Anchorage, Alaska. He graduated from the Juilliard School

with a degree in dance in 1993, and since then has performed with Pilobolus Dance Theater, Susan Marshall and Company, and Mark Morris Dance Group. Mr. Heginbotham recently completed an American tour of the Susan Marshall/Philip Glass dance opera *Les Enfants Terribles*.

Dan Joyce, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his bachelor of fine arts degree 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, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English literature. He danced with Marcus Schulkind, Spencer/Bolton, Neta Pulvermacher, and Zvi Gotheiner before joining Mark Morris Dance Group in January of 1998.

Rachel Murray, born in New York City, began her dance training at the Temple of the Wings here in Berkeley. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then miraculously landed in Honolulu, Hawaii, where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining Mark Morris in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

June Omura received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey, and Hannah Kahn.

Kraig Patterson, born in Trenton, New Jersey, graduated from the Juilliard School in 1986

and joined Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, University of Texas in Austin, and his own dance group, bopi's black sheep.

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988.

Matthew Rose graduated from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works.

Guillermo Resto has danced with Mark Morris since 1983.

William Wagner is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

Julie Worden, a graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith.

Michelle Yard was born and raised in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years, she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a bachelor of fine arts degree. While at NYU, Michelle was a member of the Second Avenue Dance Company.

Philharmonia Baroque Orchestra, since its founding in 1981, has become "an ensemble for early music on authentic instruments as fine as any in the world today" (*Los Angeles Herald Examiner*). Under the leadership of Nicholas

McGegan, its music director since 1985, the San Francisco-based orchestra performs music from the Baroque and Classical eras both during a Bay Area subscription season and on tour throughout California and nationwide. As "the country's leading early-music orchestra" (*The New York Times*), Philharmonia frequently collaborates with other major ensembles. In 1989, the Orchestra collaborated with the San Francisco Opera Center in the American premiere production of Handel's *Giustino*. Philharmonia has had several enormously successful collaborations with the Mark Morris Dance Group, including Handel's *L'Allegro, il Penseroso ed il Moderato*; Purcell's *Dido and Aeneas*; and a program of mixed works including Vivaldi's *Gloria*. The Orchestra has been featured in every Berkeley Festival since the first in 1990, most recently in performances with the Kuijken brothers. In March of 1998, Philharmonia presented performances of Handel's *Saul* and *Hercules* at the Brooklyn Academy of Music.

Philharmonia has made 20 highly praised recordings for Harmonia Mundi. The Orchestra's live recording of Handel's oratorio *Susanna* received a Grammy nomination in 1990 and a *Gramophone* Award for Best Baroque Vocal Recording in 1991. The most recent releases on Harmonia Mundi are orchestral suites from Rameau's *Naïs* and *Le Temple de la gloire* and Mozart piano concertos with Melvyn Tan. *The New York Times* called the Orchestra's first release from Reference Recordings—a disk of Vivaldi concertos for diverse instruments—a "many-splendored recording." Philharmonia's first recording for BMG Conifer, of orchestral suites from Rameau's *Platée* and *Dardanus*, was released earlier this year. Nicholas McGegan conducts all of these recordings.

The UC Berkeley Chamber Chorus is an ensemble competitively selected from among undergraduate and graduate students in the Berkeley campus community. Sponsored by the Department of Music, the ensemble has earned a fine reputation in the Bay Area, particularly for its performances of contemporary music and early music. The Chorus has premiered works by such noted composers as Morton Feldman and Lou Harrison. Performances of

ABOUT THE ARTISTS

early music have included Dufay's *Missa Ave regina celorum* at the 1996 Berkeley Festival and regular appearances with the Philharmonia Baroque Orchestra. The Chorus' recordings include the Grammy-nominated Handel *Messiah*; Elinor Armer and Ursula LeGuin's *Eating with the Hoi*; and *Icons of Slavic Music* (available at The Musical Offering), a recording that has met with international critical acclaim.

Marika Kuzma (*chorus director*) is well known as both a choral and orchestral conductor in the Bay Area. As the conductor of both the University Chorus and Chamber Chorus, she has directed music from the Middle Ages to the present day at UC Berkeley, and has been invited to prepare choruses for the Midsummer Mozart Festival, the Oakland East Bay Symphony, and the Berkeley Symphony, as well as for Nicholas McGegan and Mark Morris. While earning her doctorate at Indiana University, she served as assistant to the late Thomas Binkley, preparing his Pro Arte Singers for various productions. She has studied at the Aspen Music Festival and made guest appearances with the Berkeley Symphony, the Bay Area Women's Philharmonic, the National Orchestra of Ukraine, Earplay, and Composers Inc. Ms. Kuzma has also conducted the American premieres of instrumental works by Karchin, Rockmaker, Rzewski, and Takemitsu. In recent years, she has been invited to guest conduct summer sings with the Oakland Symphony Chorus, the Verdi *Requiem* at Dartmouth College, and direct the Collegium at the Amherst Early Music Festival. Of Ukrainian descent, she has been invited to speak about her research on 18th-century Slavic music across the United States and in Ukraine.

CREDITS

Mark Morris Dance Group Staff

Johan Henckens, *technical director*
Michael Osso, *development director*
Eva Nichols, *executive administrator*
Lynn Wichern, *fiscal administrator*
Lesley Berson, *development associate*
Jamie Beth Cohen, *administrative assistant*
Patricia White and Pamela Anson, *wardrobe supervisors*

Russell Smith, *sound supervisor*
Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler), *legal counsel*
David S. Weiss, M.D., *orthopaedist*
Kathryn Lundquist, CPA, *accountant*

Additional production credits:

Susan Hadley and Joe Bowie, *assistants to Mark Morris*
Kim LaFone, *assistant to the technical director*
Frankie Ocasio, *stage manager*
Anne Dechêne-Wagner, *assistant stage manager*
Debra Coleman, *hair/make-up supervisor*
Liz Kurtzman, *assistant to Isaac Mizrahi*
Lisa Pinkham, *assistant to James F. Ingalls*
Judy Mackerras, *surtitles*
Flying by Foy

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

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by Jean-Philippe Rameau

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MARK MORRIS, *director/choreographer*
NICHOLAS MCGEGAN, *conductor*
ADRIANNE LOBEL, *set designer*
ISAAC MIZRAHI, *costume designer*
JAMES F. INGALLS, *lighting designer*

CAST:

PLATÉE	Jean-Paul Fouchécourt
THESPIS/MERCURE	Mark Padmore
SATYRE/CITHERON	John Rath
THALIE/CLARINE	Christine Brandes
MOMUS/JUPITER	Bernard Deletre
L'AMOUR/LA FOLIE	Nicole Tibbels
JUNON	Leah-Marian Jones
MOMUS (PROLOGUE)	Philip Salmon

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FESTIVAL CONCERT SCHEDULE

SATURDAY JUNE 6	TIME	LOCATION	PRICE
AMERICAN BACH SOLOISTS' INTERNATIONAL HARPSICHORD COMPETITION SEMI-FINALS	8 PM	FCC	\$14
SUNDAY JUNE 7			
II. COMPLESSO BAROCCO, <i>Il Sansone</i> , Alan Curtis, <i>director</i>	3 PM	HH	\$24
Et. MUNDO, Rob Diggins & Richard Savino, <i>directors</i>	7 PM	HH	\$16
MONDAY JUNE 8			
UC BERKELEY COLLEGIUM MUSICUM, David Tayler, <i>director</i>	NOON	HH	\$12
PIERRE HANTAÏ, <i>harpsichord</i> , JÉRÔME HANTAÏ, <i>viola da gamba</i>	8 PM	HH	\$24
TUESDAY JUNE 9			
LINDA BURMAN-HALL & KATHERINE HEATER, <i>harpsichords</i>	NOON	HH	\$12
AMERICAN BACH SOLOISTS' INTERNATIONAL HARPSICHORD COMPETITION FINALS	5 PM	FCC	\$16
II. COMPLESSO BAROCCO, Alan Curtis, <i>director</i>	8 PM	HH	\$24
WEDNESDAY JUNE 10			
PIERRE HANTAÏ, <i>harpsichord</i>	5 PM	HH	\$24
RAMEAU'S <i>PLATÉE</i> , Mark Morris, <i>director/choreographer</i> , Nicholas McGegan, <i>conductor</i>	8 PM	ZH	\$15-\$85
THURSDAY JUNE 11			
DAVID TAYLER, <i>lute</i>	NOON	HH	\$12
MICHAEL SAND, <i>violin</i> & PHEBE CRAIG, <i>harpsichord</i>	5 PM	HH	\$14
HESPERION XX & LA CAPELLA REIAL DE CATALUNYA, Jordi Savall, <i>director</i>	8 PM	FCC	\$22-\$36
FRIDAY JUNE 12			
TAMARA LORING, <i>harpsichord</i>	NOON	HH	\$12
MUSICA PACIFICA, Judith Linsenberg, <i>director</i>	5 PM	HH	\$16
RAMEAU'S <i>PLATÉE</i> , Mark Morris, <i>director/choreographer</i> , Nicholas McGegan, <i>conductor</i>	8 PM	ZH	\$15-\$85
SEX CHORDÆ CONSORT OF VIOLS, John Dornenburg, <i>director</i>	8 PM	FCC	\$18
SATURDAY JUNE 13			
MARION VERBRUGGEN, <i>recorders</i>	2 PM	HH	\$20
SEATTLE BAROQUE ORCHESTRA SOLOISTS, Ingrid Matthews & Byron Schenkman, <i>directors</i>	5 PM	FCC	\$16
MEDIEVAL STRINGS	8 PM	HH	\$18
RAMEAU'S <i>PLATÉE</i> , Mark Morris, <i>director/choreographer</i> , Nicholas McGegan, <i>conductor</i>	8 PM	ZH	\$15-\$85
SUNDAY JUNE 14			
MEDIEVAL STRINGS FAMILY CONCERT	1 PM	HH	\$12
HESPERION XX & LA CAPELLA REIAL DE CATALUNYA, Jordi Savall, <i>director</i>	3 PM	FCC	\$22-\$36

EVENT KEY

HH HERTZ HALL

FCC FIRST CONGREGATIONAL CHURCH

ZH ZELLERBACH HALL

ZPH ZELLERBACH PLAYHOUSE

The Exhibition: ZPH and ZH lobbies, harpsichords in FCC
Wed-Sat, June 10-13, Noon to 6 pm. Free admission to Festival
ticket holders or \$5 at the door.

Symposium: *Historical Performance as Cultural Performance*,
Thu, June 11, 2pm, 125 Morrison Hall.

Symposium: *Rameau*, Sat, June 13, 11 am, 125 Morrison Hall.

VISIT OUR INFORMATION CENTER IN THE LOBBY OF ZELLERBACH HALL,
OPEN EVERY DAY OF THE FESTIVAL, FOR UPDATED SCHEDULES AND
INFORMATION ON CONCURRENT EVENTS, FRINGE CONCERTS, EARLY
MUSIC ORGANIZATION ACTIVITIES AND MORE.



Question: What do you get if you mix a mythic fable involving frogs and gods, a rambunctious French Baroque score, and America's preeminent modern dance troupe? **Answer:** Rameau's comic opera-ballet *Platée*, as reconceived by Mark Morris and his dance company. Their outrageous and otherworldly production, with costumes by Isaac Mizrahi, comes to Cal Performances' Berkeley Festival and Exhibition, June 10–13.

STEPHANIE VON BUCHAU hops on the story.

Choreographer Mark Morris doesn't like to talk about his work. He once told an importunate European critic, "I make dances. You look at them. End of story." But his biographer, Joan Acocella, coaxed a few well-chosen, hilarious phrases from Morris about *Platée*, the Mark Morris Dance Group's newest work, which serves as the centerpiece of this June's Berkeley Festival and Exhibition. Morris summarized the plot of Rameau's comic opera-ballet, according to Acocella, as follows: "Platée is an ugly water nymph who lives in a swamp in Greece. The weather's really bad there, because Jupiter and Juno are having one of their marital arguments. So Mercury stages a fake wedding between Platée and Jupiter, and everything turns out okay."

The conductor Nicholas McGegan, who will lead his period ensemble, the Philharmonia Baroque Orchestra, in the Berkeley performances, suggests that "okay" really means a "beastly romp."

For the huge cast includes such characters as amorous snakes, leaping lizards, copulating turtles, flitting waterbugs, phalanxes of frogs, and the Three Graces—one of them a guy—who fall over each other in choreographed chaos that is as rib-tickling as it is a natural outgrowth of

*Froggy
went a
courtin':
Jean-Paul
Fouchécourt
plays the
title role in
Platée.*

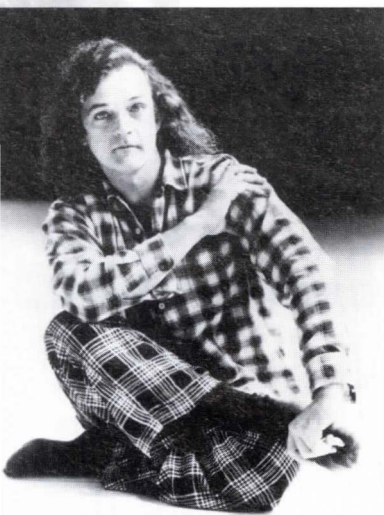
Swamp Song
2mgwb oud

Rameau's perky dance music. Not for nothing did the French composer subtitle his three-act entertainment a "*ballet bouffon*."

Jean-Philippe Rameau (1683–1764), an almost exact contemporary of George Frideric Handel, was the star intellectual musical dramatist of the French Baroque. He wrote some 20 operas and opera-ballets, of which *Platée* (1745) is an extremely original example. Nothing similar was written, either by Rameau or any other composer, before or after.

The score consists of a cornucopia of vocal and dance numbers, with an onomatopoeic orchestration that imitates donkey brays, frog croaks, and cuckoo songs. Yet the orchestra is smallish and economical. The vocal lines are both virtuosic and satiric. The titular water nymph's music was written in an haute-contre tessitura (French tenor Jean-Paul Fouchécourt plays *Platée*), and includes a number of multisyllabic jokes, stuttering repeats of single sounds, and misaccentuated lines that make this Swamp Thang seem an even sillier character than she already is. In the second act, Rameau introduces a character called La Folie (Folly), who sings the most dizzyingly elaborate coloratura aria that would appear for centuries.

Obviously enamored of the piece, McGegan muses, "It's like an 18th century *Cunning Little Vixen*. Even creatures on four legs have real emotions."



**Choreographer,
dancer, director
Mark Morris**

In 1750, dramatist Charles Collé's response to a revival of *Platée* reflected the general bewilderment with Valois d'Orville's verse text, adapted—with much interference from the composer—from a "ballet-play" titled *Platée, or The Jealous Juno* by Jacques Autreau. "However admirable one may find the music," Collé wrote, "it is difficult to put up with the sheer boredom and stupidity of the words."

Rameau had encouraged his librettist's flat, non-committal literary style because he was aiming for an original effect, one achieved solely by the music. His satirical attack on Baroque operatic conventions and on sentimental romance produced a coruscating, politically incorrect, hilariously rude period *divertissement*—the perfect project for a politically incorrect, hilariously rude contemporary choreographer and stage director like Mark Morris.

But because Morris is Morris (humane and generous, as well as rude and politically incorrect), this dissertation on age and ugliness has an unexpectedly touching *dénouement*. When the hideous *Platée*, shorn of every last vestige of vanity, slinks sadly back into her swamp, instead of laughing at her humiliation, we share a moment of her pain.

As McGegan points out, "*Platée* is basically the only character in the opera with a heart. Our lonely girl frog melts for love." This is pure, compassionate Morris, for Rameau is uncompromisingly mean. In his 18th-century, male-centered view, a vain, pushy, ugly, amorous female

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who deludedly seeks love from a god deserves exactly what she gets.

The momentary touch of pathos aside, most of Morris' *Platée* production—an acclaimed collaboration between himself, London's Royal Opera Covent Garden, and Scotland's Edinburgh Festival, where it had its premiere last August—is just as volatile, satiric, and funny as Rameau could have desired. Morris also works with fashion designer Isaac Mizrahi, who has invented delightful costumes. He dresses the diminutive, less than five-foot-tall French tenor Fouchécourt in froggy drag so the little green *Platée*, with her huge amphibian fingers, looks like a bizarre royal dowager in a diaphanous tea gown accessorized with pearls, lorgnette, and diamond bracelets. Mizrahi has also costumed characters that range from babies to philosophers, as well as hunky yokels in leather jock straps (they grope the Three Graces), a donkey (Jupiter in disguise), and any number of swamp creatures who entertain at the fake wedding.

Since Rameau originally produced this farce about the rout of ugliness for the wedding celebrations of the Dauphin and a Spanish Infanta who could reportedly stop a clock, it has been suggested that he was making some kind of political statement. I think we can acquit Rameau of everything except artistic tunnel vision. He wasn't out to "get" anybody, but simply to prove that he was the smartest, wittiest, most fabulous composer France had ever known. Even Berlioz agreed with this assessment; and the censorious Collé admitted that *Platée* was the "most outstanding piece of music" that Rameau had ever written. Conductor McGegan concurs: "*Platée* is both precisely detailed and heart-rendingly beautiful."

And with Morris at the helm, it's also smart, witty, fabulous fun.

A San Francisco correspondent for Opera News, Stephanie von Buchau writes frequently for many Bay Area publications.

In 1969, a production opened at San Francisco's then-new Hungry i Theatre. Herb Caen pronounced it "a hit show. Fast, funny, and c-l-e-a-n." This month, San Franciscans get another look at *Dames at Sea* when a new revival opens June 1 at the Marines Memorial Theatre.

The show still has only six actors. Some productions have upped the cast size, but director Scott Thompson doesn't want to spoil the fun. "That original concept was exactly right," he says. "It is, after all, what makes it a spoof of those period films. They had a cast of thousands; we manage with six people. Otherwise, you might as well do *42nd Street*, which is the same show, really."

That's almost literally true. George Haimsohn, who cowrote the book and lyrics with Robin Miller, recalls, "I went to the public library and got a script of *The Gold Diggers of 1933* and a script of *42nd Street*. We would lift lines from the script and switch them around. The original line might have been, 'You're going out on that stage a youngster, but you're coming back a star!' and we'd switch it to 'You're going out on that poopdeck a chorus girl, but you're coming back a star!'"

The songs, Haimsohn admits, were also written with 1930s hits in mind. "Every song in the show is based on another song. 'Wall Street' is based on '42nd Street,' and 'That Mister Man of Mine' is based on 'Brother, Can You Spare a Dime.' The big number, 'Good Times Are Here to Stay,' is patterned after 'Happy Days Are Here Again.'"

It goes to prove that formulas exist for a good reason—they work. "At the bottom of its show-business satire, there's still a very sweet romance," Scott Thompson says. "Its innocence is part of its appeal. It's not a T-bone steak; it's cotton candy. But cotton candy in the right dose really hits the spot."

Peter Cieply is Stagebill's Managing Editor in San Francisco.