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25

ENO

FOUNDED BY  
LILIAN BAYLIS  
IN 1931

# King Arthur

**PURCELL**

An ENO / Mark Morris Dance Group / New York City Opera  
production in association with Cal Performances, Berkeley

season sponsors

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# English National Opera 2005/06 Season



## The Bitter Tears of Petra von Kant

Gerald Barry

7 performances from 16 September

World stage première of RTÉ/ENO co-commission, supported by Culture Ireland and Brian and Lesley Knox

## The Magic Flute

Mozart

11 performances from 19 September

## The Carmelites

Poulenc

8 performances from 5 October

## Salome

Strauss

7 performances from 19 October

## Madam Butterfly

Puccini

13 performances from 5 November

New production, a co-production with the Metropolitan Opera and the Lithuanian National Opera, supported by Lord and Lady Laidlaw and Lesley and Ella Knox

## Xerxes

Handel

5 performances from 19 November

Supported by the English Opera Group

## Billy Budd

Britten

7 performances from 3 December

New production supported by the English Opera Group

## The Mikado

Sullivan

12 performances from 3 February

Supported by the English Opera Group

## Rigoletto

Verdi

11 performances from 9 February

Supported by the Peter Moores Foundation

## Sir John in Love

Vaughan Williams

8 performances from 2 March

New production supported by Ursula Vaughan Williams, the Friends of ENO, the English Opera Group and the English National Opera Trust

## La Belle Hélène

Offenbach

13 performances from 3 April

Production of the Théâtre du Châtelet, Paris, supported by Lord and Lady Laidlaw

## Orfeo

Monteverdi

6 performances from 15 April

New production, a co-production with the Handel and Haydn Society, Boston

## Madam Butterfly

Puccini

8 performances from 29 April

## The Makropulos Case

Janáček

8 performances from 18 May

New production supported by the Peter Moores Foundation

## Ariodante

Handel

8 performances from 1 June

Supported by the English Opera Group

## Nixon in China

John Adams

5 performances from 14 June

## King Arthur

Purcell

10 performances from 26 June

New production, a co-production with the Mark Morris Dance Group in association with Cal Performances, supported by the English Opera Group

Chief Executive **Loretta Tomasi**

Artistic Director **John Berry**

Music Director Designate **Edward Gardner**

English National Opera is funded by Arts Council England and the City of Westminster.

English National Opera gratefully acknowledges financial support from the National Lottery through Arts Council England.



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Lee Bisset§†  
Sarah-Jane Davies†  
Sarah Tynant  
Elizabeth Wattst

### Mezzo-sopranos

Anne Marie Gibbonst  
Stephanie Marshall  
Victoria Simmonds

### Tenor

Andrew Rees

### Baritones

William Bergert  
Toby Stafford-Allen

### Bass

Graeme Danby

### Guest Artists

#### Sopranos

Cheryl Barker  
Rebecca Evans  
Amy Freston\*  
Judith Howarth  
Serena Kay  
Gillian Keith  
Janis Kelly  
Mhairi Lawson  
Felicity Lott  
Janice Watson  
Claire Wild\*  
Elena Xanthoudakis\*

#### Mezzo-sopranos

Patricia Bardon  
Alice Coote  
Leah-Marian Jones  
Rebecca de Pont Davies  
Jean Rigby  
Alexandra Sherman\*  
Kathleen Wilkinson\*

#### Counter-tenor

Iestyn Davies\*

#### Tenors

Bonaventura Bottone  
Robert Brubaker  
Graham Clark  
James Gilchrist\*  
John Graham-Hall  
Gwyn Hughes Jones  
Rhys Meirion  
Paul Nilon  
Alan Oke  
Toby Spence  
Adrian Thompson  
Peter Van Hulle\*  
Thomas Walker\*  
Nicholas Watts

## Baritones

David Kempster  
James Maddalena  
Leigh Melrose  
Steven Page  
Mark Stone  
Julian Tovey  
John Wegner\*  
Roland Wood

## Bass-baritone

Neal Davies

## Basses

Andrew Foster-Williams  
Peter Rose

## Dancer

Nikolas Kafetzakis

## Conductors

Alexander Briger  
Paul Daniel  
Martin Fitzpatrick  
Jane Glover  
Emmanuel Joel  
David Jones\*  
Sir Charles Mackerras  
Christopher Moulds  
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Gonzalo Acosta

### First Violins

Margaret Roseberry  
Jeremy Allen  
Edward Bale  
Simon Jackson  
Kolbrun Lovell  
Jacqueline-Marie Miles  
Jayne Walker

### Second Violins

Elizabeth-Anne Neil  
Sophie Kostecki  
Susan Carvell  
Hugh Davies  
Michael Lovejoy  
Jonathan Newton  
Claire-Louise Sankey  
Glen Sheldon  
Louise Thacker

### Violas

John Brearley  
Delyth John  
Terry Nettle  
William Clark  
James Hogg  
Samantha Hutchins  
Esther Million  
Penelope Thompson†

### Cellos

John Chillingworth  
David Newby  
Caroline Gough  
William Bruce  
David Perks  
Deborah Johnston

### Double Basses

Angela Schofield  
Hugh Sparrow  
Andrew Jones  
Duncan Goode  
Rupert Ring

### Flutes

Jaime Martin  
Alan Baker

### Piccolo

Alan Baker

### Oboes

Ruth Bolister/  
Andrew Cauthery  
Geoffrey Browne  
Helen Powell

### Cor Anglais

Geoffrey Browne

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Anthony Lamb  
Robert Ault  
Hale Hambleton

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Robert Ault

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Brian Wightman/  
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## Contra Bassoon

Catherine Duckett

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Colin Clague  
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## Brass Trombone

Leslie Lake

## Tuba/Cimbasso

Nicholas Hitchens

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William Lockhart/  
Dominic Hackett

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Michael Doran  
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Alison Martin

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Susan Burgess-James  
Fiona Louise Campbell  
Fiona Canfield  
Lyn Cook  
Gloria Crane  
Moira Harris  
Natalie Herman  
Claire Mitcher  
Claire Pendleton  
Jane Read

### Mezzo-sopranos

Morag Boyle  
Deborah Davison  
Christine Dix  
Judith Douglas  
Karen Foster  
Zoe Haydn  
Suzanne Joyce  
Sara McGuinness  
Louise Owen  
Jane Powell  
Susanna Tudor-Thomas  
Melodie Waddingham

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Allan Adams  
Philip Ball  
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Roberto Cecere  
Philip Daggett  
Brian Dean  
David Dyer  
Geraint Hylton  
Peter Kerr  
Murray Kimmins  
Graeme Lauren  
David Newman  
Anton Rich  
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Peter Kestner  
Richard Mitchell  
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David Porter-Thomas  
Christopher Ross  
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\* ENO début

† Member of the ENO  
Young Singers  
Programme

§ Recipient of the  
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Dominic O'Malley  
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Neville Contractor

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Anne Manahan  
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Chris Rogers

# ENO Young Singers Programme

ENO's Young Singers Programme was the first initiative of its kind in the UK. The scheme enables talented singers to be part of a major opera company while still continuing with their training. The members of the ENO Young Singers Programme are encouraged to realize their potential through the very specialist support and guidance that this programme offers.

ENO provides training in every aspect of the opera profession, as well as giving the singers the opportunity to perform at the London Coliseum, the largest proscenium theatre in the UK. Training includes extensive vocal, dramatic, movement and language coaching, as well as opportunities to learn from celebrated artists, including director Annabel Arden, actress Fiona Shaw, singers Gerald Finley, Thomas Hampson, Anthony Michaels-Moore and Joan Rodgers, and accompanist Malcolm Martineau. ENO's Young Singers Programme is particularly distinctive because of its commitment to young singers performing small and medium-sized roles on the main house stage, while also benefiting from understudying the major roles that they will one day sing in their own right.

There are currently six members of the Young Singers Programme:



**William Berger** *baritone* studied at the RAM, where he sang Ernesto *Il mondo della Luna*, Harasta *Vixen* (conducted by Mackerras) and Count *Le nozze di Figaro*. He made his professional operatic début as Ormonte in Handel's *Partenope*

(Göttingen Handel Festival) and returned last year as Mercurio *Atalanta*. Other roles include Don Giovanni (Opera East), Papageno *Magic Flute* (BYO) and Oberon *A Summer Night's Dream* (Mozart/ Shakespeare project, Aix-en-Provence). Concert appearances include *Carmina burana* (CBSO and RAH), Zebul *Jephtha* (English Concert), Saint-Saëns's *Oratoire de Noël* (Milan), Apollo *Apollo e Dafne* (La Stagione, Frankfurt) *Messiah* (Japan), Fauré Requiem (LPO) and his Wigmore Hall recital début. Roles at ENO have included Masetto, Fiorello, Monsieur Javelinot *The Carmelites*, Second Nazarene *Salome*, Novice's Friend *Billy Budd* and Ensemble *Orfeo*. Plans include two recordings (*The Carmelites* (Chandos) and contemporary English Song (BMS Label)), *Elijah* (Thaxted Festival), *St John Passion* (LHMF) and *Apollo e Dafne* (Philharmonia Baroque Orchestra, San Francisco), as well as roles in *King Arthur* (ENO).



**Lee Bisset** *soprano* is from Loch Lomondside in Scotland. She studied at the RSAMD and the RNCM where she won the Joyce and Michael Kennedy Strauss Prize, the Webster Booth Award and the Dame Eva Turner Award. In 2003/04 she

attended the National Opera Studio, sponsored by ENO. Her concert repertoire includes Mozart's Requiem, Handel's Samson and Messiah, Strauss's Four Last Songs, Mendelssohn's Elijah and Verdi's Requiem. Operatic roles include Tatyana Eugene Onegin (Diva Opera and Clonter Opera), Fiordiligi (Grange Park Opera and Pimlico Opera), Lady Hamilton/Fanny Nelson The Sailor's Tale (The Yorke Trust), Donna Elvira (Ryedale Festival) and Donna Eleonora Prima la musica poi le parole (Israeli Vocal Arts Institute). Last year she represented Scotland at the BBC Cardiff Singer of the World Competition. She joined ENO this season where she has sung First Lady *The Magic Flute*. She is the recipient of the Audrey Gunn Award.



**Sarah-Jane Davies soprano** was born in Wales and studied at the RCM, winning many prizes and awards. In a unique collaboration between ENO and RCM, she divided her time in 2003/04 between the Young Singers Programme at ENO and

the second year of the Postgraduate Diploma in Opera Studies at the Benjamin Britten International Opera School, where she studied singing with Lillian Watson. Her roles include Crobyle *Thaïs* (ENO/Barbican), Dunyasha *War and Peace* (ENO/BBC Proms), First Lady *The Magic Flute*, Angel *Jephtha*, Pamina *The Magic Flute* and Romilda *Xerxes* (ENO), Countess *Le nozze di Figaro* and Fiordiligi *Così fan tutte* (Garsington), Countess (BYO), title role *Agrippina* (London Handel Festival), Pamina and Miss Jessel *The Turn of the Screw* (Britten Theatre, RCM).



**Anne Marie Gibbons mezzo-soprano** studied at the Royal Northern College of Music, supported by the Peter Moores Foundation. Recent engagements include Dorabella

*Così fan tutte*, Anna *The Trojans at Carthage*, Ascanius *The*

*Trojans*, Ino *Semele*, Sister Mathilde *The Carmelites*, Pitti-Sing *The Mikado* and Bacchis *La Belle Hélène* (ENO), Pippo *The Thieving Magpie* (Opera North), title role *Ariodante* and title role *La Cenerentola* (Opera Theatre Company), *Heroic Handel* (Buxton Festival), *Siegfrune Die Walküre* and *Gutrune Götterdämmerung* (National Youth Orchestra of Ireland under Anissimov) in Limerick and at Birmingham Symphony Hall. She has an extensive oratorio and concert repertoire including *Messiah*, *Judas Maccabaeus*, Mozart's Requiem, Verdi's Requiem, Beethoven Symphony No. 9 (RPO), Dvořák's Mass in D and Mendelssohn's *Elijah*. Recordings include Zulma Elvida and Abra Il diluvio universale (Opera Rara) and Sister Mathilde *The Carmelites* (Chandos). ENO plans include Flora *La traviata*, Kasturbai *Satyagraha* and Annio *La clemenza di Tito*.



**Sarah Tynan soprano** was born in London and studied at the RNCM and the RAM, where roles included *Vixen* (conducted by Mackerras), Zerlina (conducted by Colin Davis), Drusilla *Poppea* and Feu/Rossignol *L'enfant et les sortilèges*. Engagements

include Papagena, Tytania *A Midsummer Night's Dream*, Woodbird *Siegfried*, Sister Constance *The Carmelites*, Atalanta *Xerxes* and Yum-Yum *The Mikado* (ENO), Iphis *Jephtha* (ENO/WNO), Tytania (La Monnaie Brussels), Pretty Polly *Punch and Judy* (Porto), Governess *The Turn of the Screw* (British Council tour of Russia), and Bella *The Midsummer Marriage* (St Endellion Festival). Plans include Dalinda *Ariodante* (ENO), Melanto *Il ritorno d'Ulisse in patria* and Megan in James MacMillan's *The Sacrifice* (WNO). Concert appearances include Eleanora in Salieri's *Prima la musica*, Mlle Silberklang *Der Schauspieldirektor* (Mostly Mozart Festival/Barbican), and Mozart's Requiem (Spitalfields Festival). Recordings include Barbarina *Figaro* (Chandos).



**Elizabeth Watts soprano** graduated with distinction and the QEQM Rose bowl from the Advanced Opera Studies course at the Benjamin Britten International Opera School at the RCM, where she studied with Lillian Watson as the

Yvonne Wells Scholar. She joined ENO as a Company Artist in the ENO Young Singers Programme this season, and has sung Papagena and Music/Hope/Ensemble *Orfeo* as well as understudying Atalanta *Xerxes*; ENO plans include *King Arthur*. Selected for representation by the Young Concert Artists Trust (YCAT) in 2004, over the last year she has won the RCM Lies Askonas Prize, the Maggie Teyte Prize and the Royal Over-Seas League vocal section prize. Her operatic work has included Flora *The Knot Garden* (Music Theatre Wales) and Semele (British Youth Opera). She has sung with the RLPO and CBSO and future engagements include a recital at the Wigmore Hall with Roger Vignoles (16 October). She is supported by the Hedley Foundation.

If you would like to find out more about supporting ENO's Young Singers Programme, please telephone **Emily Stubbs** on 020 7845 9241 or email [support@eno.org](mailto:support@eno.org)  
 ENO Young Singers Programme · Administration **Nita White** · Head of Training **Phillip Thomas**  
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# King Arthur



A DRAMATICK OPERA

*Music by Henry Purcell*

*Words by John Dryden*

Edition of Purcell's *King Arthur* © ENO Music Library

*King Arthur* was first performed at the Dorset Garden Theatre, London,  
sometime between late May and early June 1691.

First performance of this production:  
26 June 2006 by English National Opera and the Mark Morris Dance Group  
at the London Coliseum

# The English Opera Group at ENO

**T**HIS NEW PRODUCTION of Purcell's *King Arthur*, a collaboration between English National Opera and the Mark Morris Dance Group, has been made possible because of the generous support of members of the English Opera Group at ENO.

The Group was established in 2005 to support a foundation of ENO's artistic plans – the staging of English-language opera and, in particular, the work of Benjamin Britten. Britten's operas at ENO will open new doors to the heritage of English-language opera (Purcell, Handel, Vaughan Williams, for example), as well as the development of new English-language opera for the twenty-first century.

This season, in addition to *King Arthur*, the Group has supported *The Bitter Tears of Petra von Kant*, *Billy Budd*, *The Mikado*, *Sir John in Love* and *Nixon in China*. In the 2006/07 Season, it will support new productions of *Gaddafi: A Living Myth*, Britten's *Death in Venice*, Gilbert and Sullivan's *The Gondoliers* and Handel's *Agrippina* (a production from Théâtre Royal de la Monnaie, Brussels).

In return for their support, members of the Group are offered exclusive access to rehearsals to see the development of a production, opportunities to attend private events with artists, and the chance to tour the set of new productions on first nights.

If you would like to find out more about supporting the English Opera Group at ENO please contact Kirsty MacDonald, Development Director on 020 7845 9477 or at [kmacdonald@eno.org](mailto:kmacdonald@eno.org).

# Mark Morris Dance Group



**Craig Biesecker Samuel Black\* Joe Bowie Charlton Boyd Elisa Clark\*  
Amber Darragh Rita Donahue Lorena Egan\* Marjorie Folkman Lauren Grant  
John Heginbotham David Leventhal Bradon McDonald Gregory Nuber  
Maile Okamura June Omura Noah Vinson Julie Worden Michelle Yard**

\* apprentice

Artistic Director **Mark Morris**

Executive Director **Nancy Umanoff**

## PRODUCTION

Technical Director **Johan Henckens**  
Music Director **Wolfram Koessel**  
Lighting Supervisor **Leo Janks**  
Wardrobe Supervisor **Katherine McDowell**  
Sound Supervisor **Jim Abdou**

## OPERATIONS

General Manager **Aaron Mattocks**  
Studio Manager **Karyn Treadwell**  
Administrative Assistant **Kathleen Cannucci**  
Management Assistant **Adrienne Bryant**  
Production Manager **Matthew Eggleton**  
Facility Manager **José Suarez**  
Maintenance **David Baez**  
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Hilot Therapist **Jeffrey Cohen**

Altria Group, Inc. is the Lead Sponsor of the Mark Morris Dance Group's 25th Anniversary Season.

MetLife Foundation is the Official Sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gillman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, The Starr Foundation and Target.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation, The Andrew W. Mellon Foundation, and the Gladys Krieble Delmas Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.



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*King Arthur* Costume design sketches by Isaac Mizrahi

# King Arthur

## Mark Morris Dance Group

Craig Biesecker Charlton Boyd Elisa Clark Amber Darragh Rita Donahue  
Lorena Egan Marjorie Folkman Lauren Grant John Heginbotham  
David Leventhal Theresa Ling\*\* Bradon McDonald Maile Okamura  
Kanji Segawa\*\* Noah Vinson Seth Williams Julie Worden Michelle Yard

\*\* understudy

*In order of vocal appearance*

**Andrew Foster-Williams** *baritones*

**William Berger**

**Iestyn Davies** *countertenor*

**James Gilchrist** *tenor*

**Gillian Keith** *sopranos*

**Elizabeth Watts**

**Mhairi Lawson**

## Chorus and Orchestra of English National Opera

### Approximate timings and interval

Acts I, II and III: 50 minutes; Acts IV and V: 40 minutes

There will be one interval of twenty minutes following Act III.

The performance will last approximately 1 hour and 50 minutes.

All performances are surtitled, except for that on 4 July.

The performance on 5 July will be sign-interpreted by Wendy Ebsworth.

The Talking Notes® audio-introduction, presented by Greg York, is available at all performances.

**Supported by the English Opera Group.**

**First night supported by the American Friends of ENO.**

**An ENO/Mark Morris Dance Group/New York City Opera production  
in association with Cal Performances, Berkeley.**

Conductor  
**Jane Glover**

Assistant conductor  
**Nicholas Ansdell-Evans** *harpsichord*

Chorus master  
**Martin Merry**

Leader  
**Gonzalo Acosta**

Theorbo  
**Dai Miller**

Recorders  
**Rachel Beckett Marion Scott**  
**Laura Waghorn** (30 June, 1 July)

Music staff  
**Nicholas Ansdell-Evans**  
**Martin Pacey**

Stage manager  
**Phillip Turner**

Deputy stage manager  
**Laura Thatcher**

Assistant stage manager  
**Hannah Boustred**

Assistant to the Director  
**Joe Bowie**

Production stage manager  
**Anne Dechene**

Assistant to the Costume designer  
**Courtney Logan**

Director/Choreographer  
**Mark Morris**

Set designer  
**Adrienne Lobel**

Costume designer  
**Isaac Mizrahi**

Lighting designer  
**James F. Ingalls**

Staff director  
**Elaine Tyler-Hall**

Production manager  
**Kieron Docherty**

Costume supervisor  
**Rachel Johnson**

Assistant costume supervisor  
**Hannah Smith**

Wigs and make-up supervisor  
**Helen Wake**

Show team supervisor  
**Micky Titchmarsh**

Lighting supervisor  
**Ian Jackson-French**

Principal costumes by Grace Costumes, Inc., and Izquierdo Studios; additional costumes by Julia Mason (female costumes) and William Baboo (male costumes); costume alterations by Roxanne Armstrong; men's hats by Jenny Aidey; footwear by Gamba; costume props by Claire Sanderson; dry cleaning by Mayflower Dry Cleaning Ltd.

**Patrons are requested to turn off digital watches, mobile phones and pagers, and to note that eating and drinking are prohibited in the auditorium. Please note that the theatre will close 30 minutes after the final curtain.**

# Director's note

MARK MORRIS

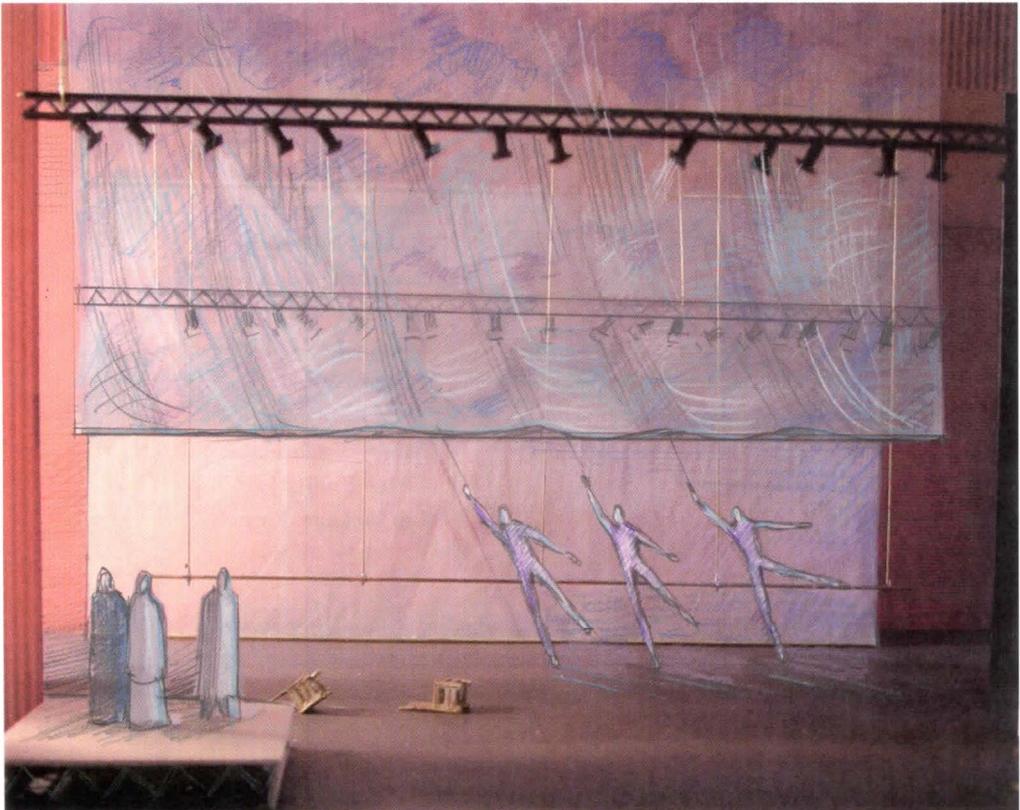
*King Arthur* is here presented as a pageant – a sort of vaudeville – a sequence of production numbers sacred and profane, small and large, sad and happy, sung and danced.

I chose to discard the spoken text (which I don't like) and keep all of the music (which I do).

The setting is the stage. The time is now. The performers are themselves.

'Music is a song and a dance.'

Lou Harrison (1917–2003)



*King Arthur* Set design sketch by Adrienne Lobel

*'Sure there's a Dearth of Wit in this dull Town,  
When silly Plays so savourly go down . . .'*

## **ACT I**

### **Scene 1 Ritual Sacrifice**

*'Honour prizing,  
Death despising,  
Fame acquiring  
By Expiring'*

### **Scene 2 Off-stage Battle**

*'And pity Mankind that will  
perish for Gold'*

## **ACT II**

### **Scene 1 The Chase**

*'Come, follow me'*

### **Scene 2 A Pastoral**

*'And Love, they tell me,  
is a Dance of Hearts'*

## **ACT III**

### **What Love Does**

*'I can scarcely move, or draw my Breath'*

*'Love was made for a Blessing,  
And not for a Pain'*

**Interval of 20 minutes**

## **ACT IV**

### **Scene 1 Double Seduction**

*'What Danger from a Naked Foe?'*

*'A Lazie Pleasure trickles through  
my Veins'*

### **Scene 2 Love's Lesson**

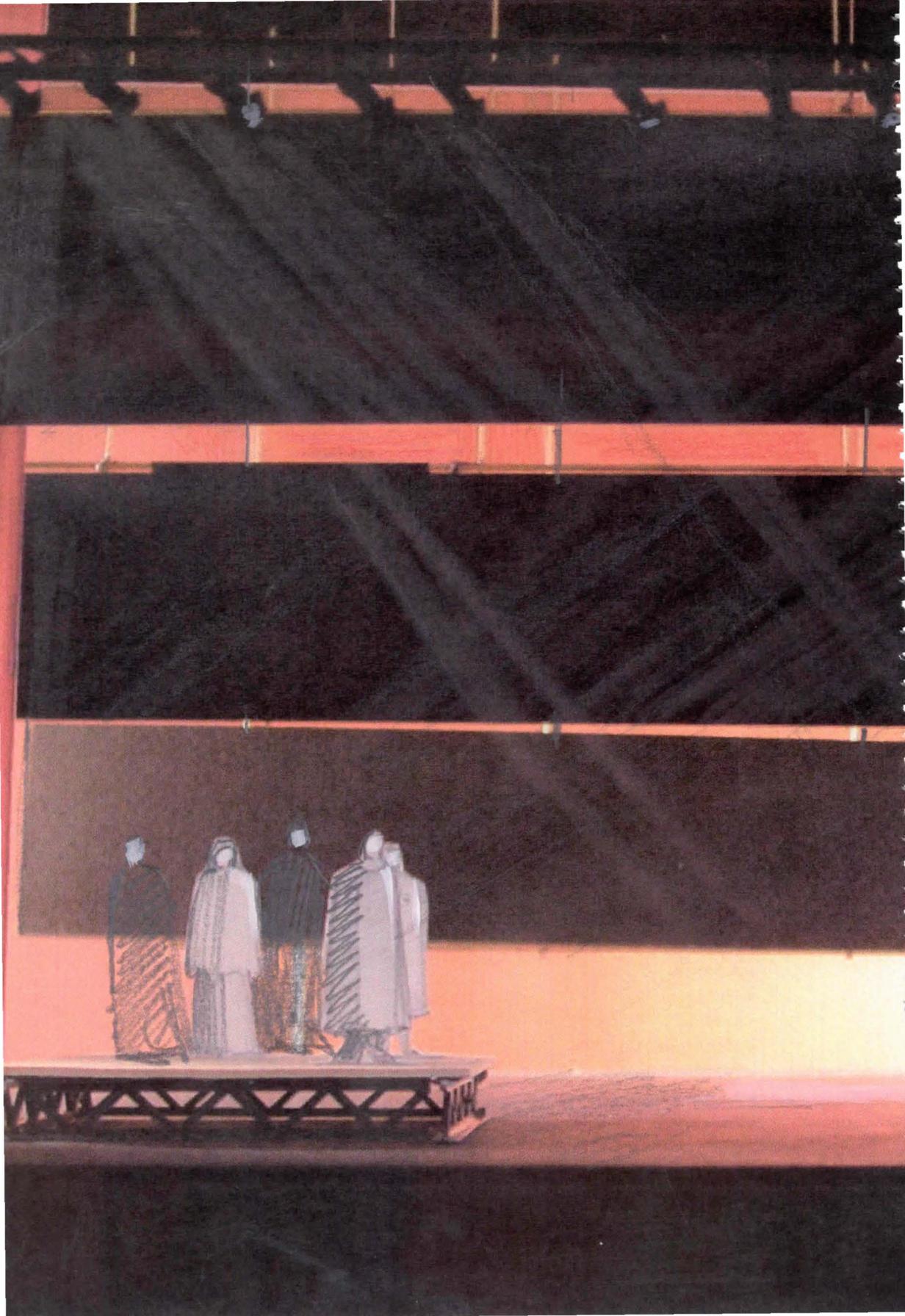
*'No Joys are above  
The Pleasures of Love'*

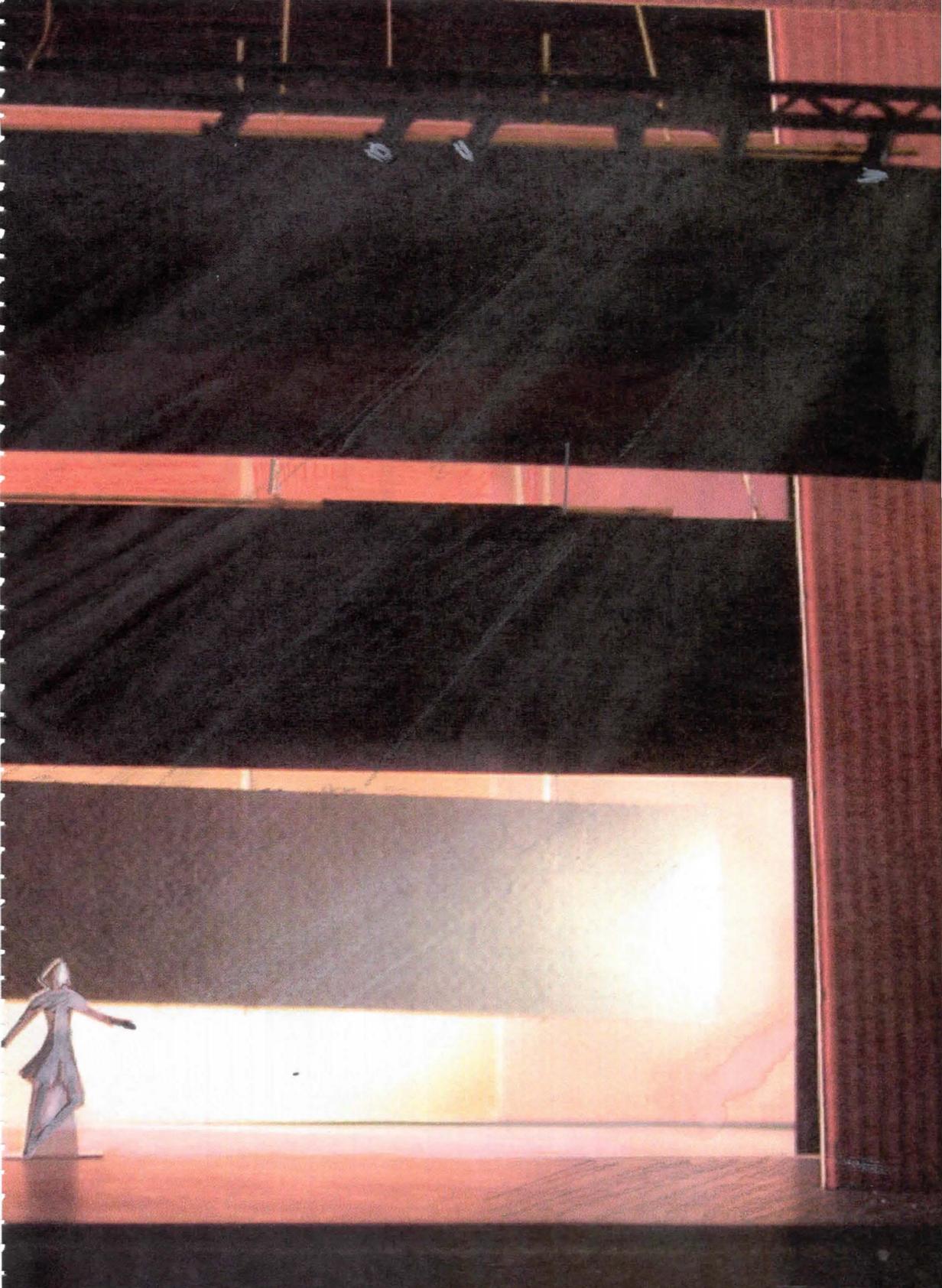
## **ACT V**

### **Fairest Isle**

- A Storm
- Menagerie
- Industry
- Men on sex
- Women on love
- A Quarrel
- Pride and power

*'And as these Excel in Beauty,  
Those shall be Renown'd for Love'*





*King Arthur* Set design sketch by Adrienne Lobel

# King ARTHUR:

O R,

## The British Worthy.

*A Dramatick*

# OPERA.

Perform'd at the *QUEENS* Theatre  
By Their *M A J E S T I E S* Servants.

---

*Written by Mr. D R Y D E N.*

---

*— Hic alsa Theatris  
Fundamenta locant: Scenis decora alta futuris. Virg. Æneid. 1.  
Purpurea intexti tollunt aulea Britanni. Georg. 3. 10.  
— Tantom' placuit concurrere motu. Æneid. 11.  
Jupiter, æternæ Gentis in pace futuræ?  
Et Celebrare Domestica facta. Hor.*

---

London, Printed for *Jacob Tonson*, at the Judge-Hall  
in *Chancery-Lane* near *Fleetstreet*. 1691.

# Purcell's King Arthur

MICHAEL BURDEN

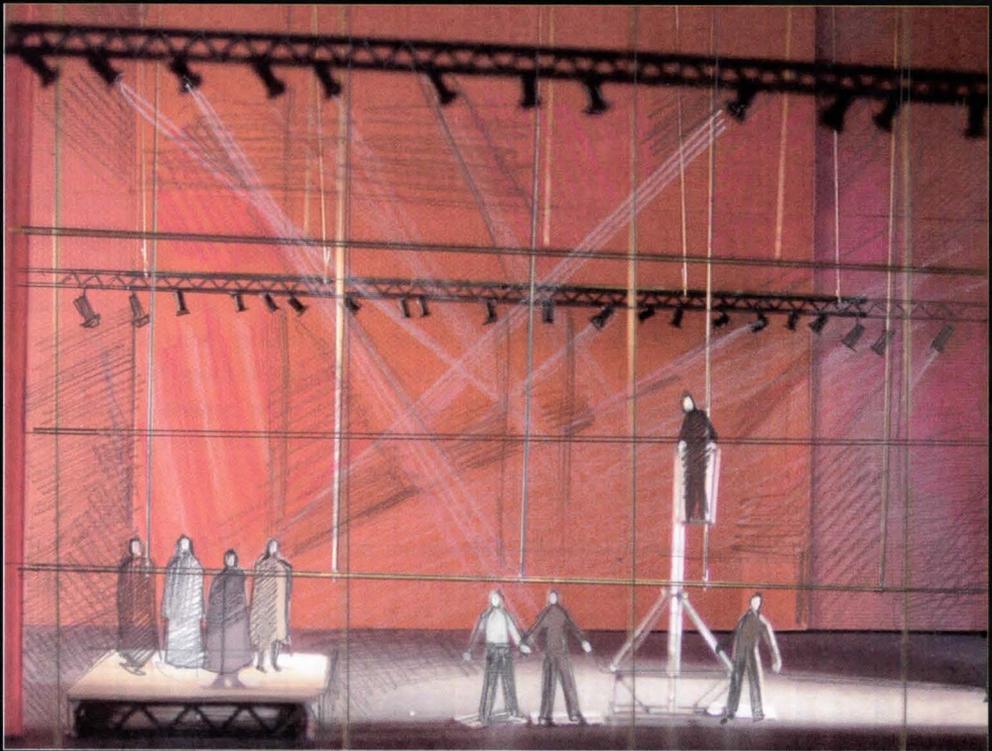
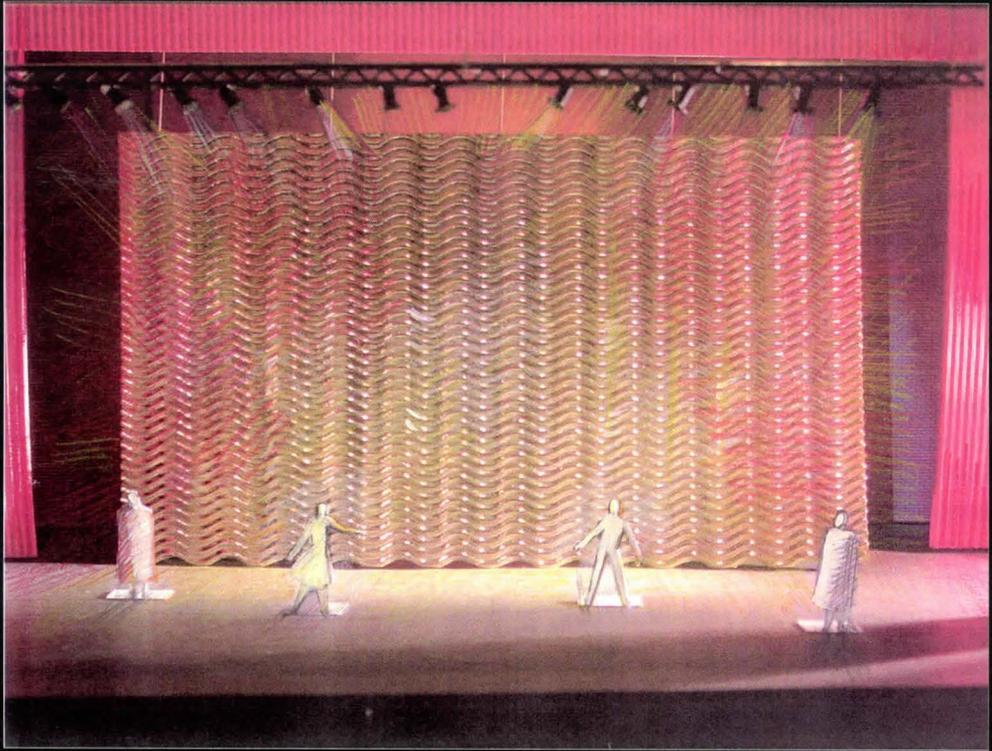
**K**ING ARTHUR is Purcell's most integrated work in a series of dramattick operas which includes *Dioclesian*, *The Fairy-Queen*, and *The Indian Queen*; they feature spoken dialogue, and appear to us today as unlikely candidates to be described by the term 'opera'. However, London audiences were absolutely clear that works with spoken dialogue were 'English operas', just as they understood what Italian opera was, and what French opera was. *King Arthur*'s staging in 1691 was the end of a tortuous period of creation: the text was originally written to celebrate Charles II's twenty-five years on the throne, but the francophile king requested a French-style all-sung opera instead. So Dryden detached the already large, allegorical prologue from the opera proper, expanded it, and had it set to music under the title of *Albion and Albanus* by the Catalan composer Louis Grabu. The troubles and bad luck did not, however, stop there. Although it was performed for the king, Charles died before the public performances could take place, and when finally staged, the run was cut short by the landing of the rebellious Duke of Monmouth at Lyme Regis. In the face of this unfortunate concatenation of events, the main part of *King Arthur* was then laid aside, and it was probably only on the back of the success of the 1690 *Dioclesian* that Dryden hauled out the text and prepared it for Henry Purcell, willingly being 'oblig'd to cramp' his verses to suit a musical setting.

There was no doubt that Dryden's text, while designed to entertain, was also making a serious statement, and for a seventeenth-century English audience used to political uncertainty, the allegory in Dryden's story was there for all to see. At the centre is Arthur and the Britons who fight Oswald and the Saxons, in an effort to establish a united Britain. In this, the Britons are helped by the spirit Philidel, while the Saxons are aided by Grimbold. Arthur has a magician to help, Merlin, as does Oswald, who has Osmond. While at least one scholar believes a detailed allegory to be irrecoverable, nevertheless the notion of a country at peace, united behind a strong and virtuous monarchy after a period of turmoil, would have found resonances with those attending the performances.

The performance and staging were undoubtedly spectacular. On its première at London's Dorset Garden Theatre, the prompter John Downes reported that *King Arthur* 'was Excellently adorn'd with Scenes and Machines. The Musical part set by the Famous Mr. Purcell; and Dances made by Mr. Jo Priest'. Sadly, there is no record of most aspects of the original production, apart from stage descriptions in the libretto, and this tantalizing report by the acerbic Roger North:

I remember in Purcell's excellent opera of King Arthur, when Mrs Butler, in the person of Cupid, was to call up Genius, she had the liberty to turne her face to the scen, and her back to the theater. She was in no concerne for her face, but sang a *recitativo* of calling towards the place where Genius was to rise, and performed it admirably.

A small detail, on the surface, but given that North saw it as an occasion for comment suggests that the staging used a more fluid and inventive approach than was usual. Purcell's



*King Arthur* Set design sketches by Adrienne Lobel



HE / SHE

Costume design sketch by Isaac Mizrahi



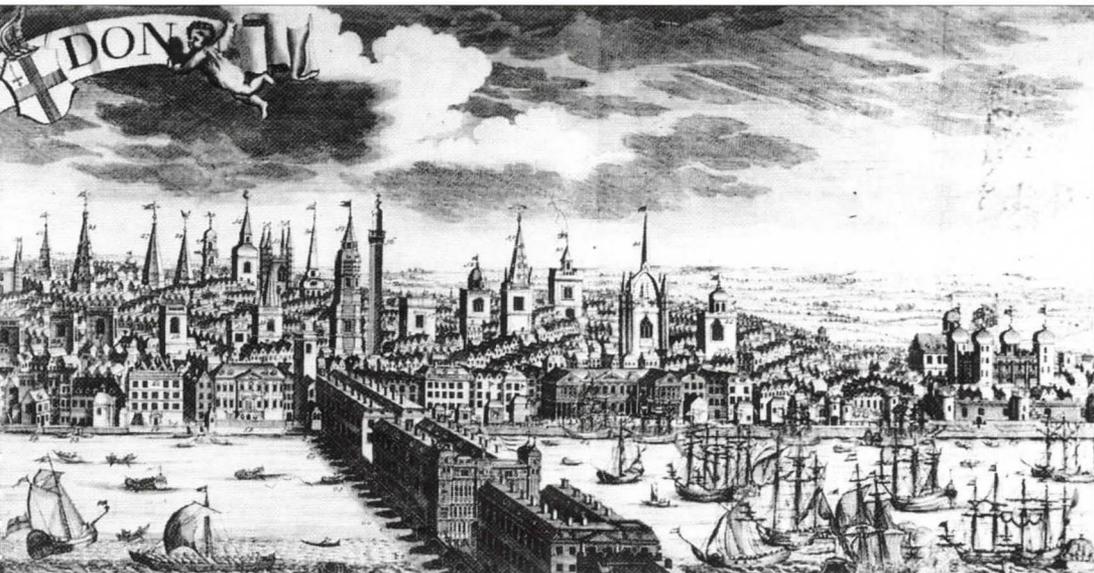
contribution is, of course, well known to us today, but the mention of ‘Jo Priest’ points to an essential element of dramattick opera, dance. Priest is best known today for his connection with the school in Chelsea where Purcell’s *Dido and Aeneas* was performed in 1689, but he also worked on both *Dioclesian* and *The Fairy-Queen*. Most of the dances in *King Arthur* require conventional steps – Priest would have had little to do, other than to supervise rehearsals – but the Dance of Furies and the Frost Scene, ‘a Prospect of Winter in Frozen Countries’, demanded specially created choreography.

As North’s comment suggests, the reception of the opera was favourable. Downes reported that ‘the play, and Musick pleas’d the Court and City, and being well perform’d, ’twas very gainful to the Company.’ Purcell’s musical contribution was responsible in no small part for this, ‘Fairest Isle’, ‘Harvest Home’, and the music for the Frost Scene (the ‘Freezing Music’) being particularly noteworthy. Indeed, the music to the opera was a contributing factor to the extent to which even during Purcell’s lifetime, his status as an English composer was, unusually, not only recognized, but accepted and extolled. On his death, *The Flying Post* reported that:

Mr Henry Pursel, one of the most Celebrated Masters of the Science of Musick in the Kingdom, and scarce Inferiour to any in Europe, dying on Thursday last; the Dean of Westminster knowing the great worth of the deceased, forthwith summoned a Chapter, and unanimously resolved that he shall be interred in the Abbey . . . with the united Choyers of that and the Chapel Royal, when the Dirges composed by the Deceased for her late Majesty of Ever Blessed Memory, will be played by Trumpets and other Musick . . .

Note that not only will Purcell be buried in Westminster Abbey, but that the music for the funeral of Queen Mary would be performed: at this time it was only associated with a very special Royal occasion. There were many other tributes, including that from Dryden, who wrote:

So ceas’d the rival Crew when Purcell came,  
They Sang no more, or only sung his fame.



With Purcell on the scene, composers either stopped writing defeated by the competition, or if they did work, simply imitated the master. The playwright George Granville took another tack:

How was the Scene forlorn, and how despis'd,  
When Tymon, without Musick, moraliz'd?  
Shakespears sublime in vain entic'd the Throng,  
Without the Charm of Purcels' Syren Song.

Shakespeare was nothing without Purcell's music. Such eulogies could be dismissed as being the result of – and perhaps an immediate reaction to – the composer's death, were it not for the fact that such comments were repeated throughout the eighteenth century by those who knew only the works and not the man. The musical historian Thomas Tudway wrote of him:

He had a most commendable ambition of exceeding every one of his time, and he succeeded in it without contradiction, there being none in England, nor anywhere else that I know of, that could come into competition with him for compositions of all kinds.

Towards the 1730s, Purcell's music was thought to be old-fashioned – as indeed it was – and yet this aspect was not only acknowledged, but was embraced as part of the package. Henry Carey, a poet who dealt very much with the notion of 'English opera', commented:

I hope I may without offence say that That Purcel, was a Shakespeare in music; and tho' we have had many great Poets since Shakespear, yet as none have succeeded, may I say not equal'd him; so tho' Musick has been improved almost to a Prodigy since Purcel's time, yet those Lines of Mr Hall's may yet be very well apply'd: Sometimes a Hero in an Age appears; But scarce a Purcel in a thousand Years.

Charles Burney, writing in the 1770s, also referred to Purcell's 'old-fashioned' harmonies, but acknowledged Purcell's place in the canon:

Indeed, Music was manifestly on the decline, in England, during the seventeenth century, till it was revived and invigorated by Purcell, whose genius, though less cultivated and polished, was equal to that of the greatest masters on the continent. And although his dramatic style and recitative were formed in a great measure on French models, there is a latent power and force in his expression of English words, whatever be the subject, that will make an unprejudiced native of this island feel, more than all the elegance, grace, and refinement of modern Music less happily applied can do.

So, among the threads that run through the public appreciation of Purcell is the notion that British composition was in decline until arrested by Purcell; that it did decline after Purcell's death; that Purcell was our 'musical Shakespeare'; and that even when old-fashioned, he was still felt to be the greatest composer England ever produced. Indeed, in a musical world where the 'new' was all important, Purcell's music continued to hold a place in the theatre and in the music meeting, and as the century progressed, formed a key part of a growing interest in performing 'old' music, an interest which finally focused in the formation of the Concert of Antient Music in 1776.

*King Arthur* – and operas like it – were sidelined and then snuffed out by the arrival of Italian opera in the early eighteenth century, and by the subsequent complex grouping, re-grouping, and grouping again, of the rights and privileges of which of the two London theatre companies might perform what. But despite these events, *King Arthur* did not fall into obscurity; it was revived towards the end of the 1690s, and was the subject of two major stagings in the eighteenth century, the first by Henry Giffard at the theatre in Goodman's Fields in 1735 and the second by David Garrick at Drury Lane in 1770.

Giffard's version of *King Arthur* used the opera to compliment the Royal family; the sets also included 'An Exact Representation of Merlin's cave, as in the Royal Gardens at Richmond' and his new title for the work, *Merlin; or, the British Enchanter*, was a statement which placed him firmly in the Royal camp. Garrick's 1770 staging of *King Arthur* caused a similar theatrical flurry, as the London theatres revisited the Arthurian legend on several occasions during this period. Garrick's version was given the title 'masque', a dance genre that had a rather patchy history at Court, but its elaborate machinery, transformations, and above all, its political readings meant that it continued to be evoked with undiminished enthusiasm.

*King Arthur*, then, has a unique place in English opera history. Written as an occasional work for an occasion for which it was not performed, it was later set and performed without an appropriate occasion. It was then hijacked by a theatre manager and was made to serve as an occasional piece for a quite different Royal occasion to that for which it was originally written. Finally, re-labelled a masque, it became a key work in a much later revival of Arthurian stories used to honour the Royal family. But in the eighteenth century, the very choice of a work by Purcell – and by Dryden – was in itself a political statement: the music may have been old-fashioned, but its perceived character reflected English notions of manliness, sense, and intellect, denied to the public by the Italian product.

# The English Orpheus: Henry Purcell

THE INGREDIENTS IN the magic brew of song are words and notes. A gift of melody is often enough to give great pleasure; the correct accentuation of words can inform and suggest; the revelation of sense through sound and of sound in sense is given to few to achieve. None would deny Purcell's melodic genius; there is plentiful witness to it throughout his work for the stage, both instrumental and vocal . . .

The magic gift of Purcell's with words and music cannot be explained any more than Schubert's can. It is easy enough to say that he found in words the sound-picture (line, colour, and proportion) which was translatable into song. How he found this, and his method of translating, are his secrets and his copyright. There is really no need to probe; it is enough to love our incomparable Orpheus Britannicus.

**PETER PEARS (1959)**

IN ADDITION TO his gift of melody there are his sense of harmony, his feeling for orchestral colour, his humour, his intensity, his lyrical power . . . Yet all these details of composition were subordinate to his amazing power of dramatic characterization.

This power has been possessed by very few opera composers. Indeed, many do not seem to have been aware of the necessity of cultivating it. They have thought it more important to study the idiosyncrasies of the particular opera singers engaged for a production than to consider the dramatic foundation on which to build the music. Musical characterization is usually looked upon as a modern factor in opera. One instinctively thinks of Wagner. Both Purcell and Wagner used all their gifts of melody and harmony, all their mastery of orchestral colour, to give life to their characters and situations. But while Wagner painted huge scenes, each consistent in itself and at the same time part of a vaster whole, Purcell was content to paint little cabinet pictures.

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

**GUSTAV HOLST (1927)**

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

**BENJAMIN BRITTEN (1963)**



# Arthur: Man and Myth

ADRIAN MOURBY

**H**E'S BEEN PLAYED by actors as varied as Sean Connery, Mel Ferrer, Kenneth Moore, Richard Harris, Clive Owen, Sir Cederic Hardwicke and Graham Chapman. Film-makers such as John Boorman, Robert Bresson, Jerry Zucker and Cornel Wilde have been drawn to his court, as have poets like Malory and Tennyson and the novelists John Steinbeck, T. H. White and Mark Twain. Composers as varied as Wagner and Harrison Birtwistle, Purcell and Chausson, Frederick Lowe and Rick Wakeman have recreated his world in music, and as for painters, the Pre-Raphaelite Brotherhood was almost in permanent residence at Camelot.

King Arthur is mythic in every sense of the word. Like Robin Hood, Cleopatra and Don Giovanni, this is a character we never tire of revisiting and reinventing. Each generation grafts new meanings on to him. We can do this because very little is known about the historical person, leaving us ample room for invention. The poignancy of Arthur's basic story, however, exercises an irresistible fascination. The real Arthur is conveniently all but lost to us, not so much in Marion Zimmer Bradley's *Mists of Avalon* but those equally exotic mists of time. What do we really know about him?

Our earliest written record is Adomnan's seventh-century *Life of Columba*. Adomnan was writing less than a hundred years after the death of one Arturius, prince of the Scots and son of King Aidan. Like his father, Arturius became 'Dux Bellorum' (war leader) of the north, an ally of the Britons who were then fighting the Northumbrian Saxons and the Picts. Ultimately Arturius's side lost this long war of attrition and the Britons were driven back to the far west of their territories where they called themselves the *Cymry*, or fellow people, and the Saxons called them *Waelas* (strangers). This Celtic connection between Arthur and the Welsh, though certainly anachronistic and probably bogus, gave twelfth-century historian, Geoffrey of Monmouth, all the evidence he needed to push Arthur as far west as possible, down to Tintagel, and to bestow on him a Welsh queen, Gwenhwyfar or Guinevere.

Later the French poet Chrétien de Troyes relocated Arthur's court to Camelot in his thirteenth-century epic *Lancelot*. Chrétien also introduced the trope that this noblest of knights fell in love with Arthur's wife and that Guinevere more than reciprocated his feelings. It was their illicit tryst that hastened the fall of Camelot. This motif was picked up in the subsequent Lancelot-Grail cycles and came to its fruition in Thomas Malory's *Le morte d'Arthur* (completed in 1470; posthumously published in 1485).

And that is all one needs to know about Arthur. He was a king. He had knights. He was noble, but his ideals were betrayed. He died and with him went our best chance ever of a benign and wise ruler, a leader who by his integrity and modesty drew all men to him. Oh, and his table wasn't square.

The early appeal of Arthuriana to poets lay in Camelot as the chivalric ideal and Guinevere as the idealized lady to whom courtly knights could dedicate their ballads. Indeed so ideal was Guinevere that in the end she did succumb to her 'parfitt gentle knight'. But to medieval writers the fascination with Camelot's love triangle lay much more in the destructive impact



of love on the state, rather than in the purple passions that rage when a woman finds herself torn between husband and lover. The latter would be the trope that excited the sex-obsessed nineteenth and twentieth centuries. In the time of Chrétien and of Malory, Arthur is the state betrayed by *eros*, the living – and dying – proof of love’s dangerous potency. As for Lancelot, his tragedy was not that he lost out in love, but that he was proved unworthy to join the quest for the Holy Grail. He is a vehicle for the moral dilemmas strewn in the path of a true Christian knight, not a proto-Vronsky in some Arthurian *Anna Karenina*.

Inevitably other tales of courtly love accrued to Camelot, just as other tales of chivalry and valour came subsumed under the Arthurian umbrella. Arthur was always a useful peg on which to hang ballads. The stories of Parsifal and Gawain probably began life as lays of lone knights on individual quests, but they have come down to us as Camelot spin-offs. Just as Homer attached all Greek heroes to the fellowship fighting Troy and DC Comics eventually made all its superheroes members of the Justice League of America, so Arthur’s court was the obvious place for siting any tale of chivalry or courtly love.

But by the time Malory was writing, the once and future king was taking on another function in the British psyche. The same year that Caxton published *Morte d’Arthur*, Henry Tudor seized the English throne at the Battle of Bosworth and set about healing the internecine divisions that had riven his kingdom for generations. Arthur by this time was looked upon as a symbol of our island’s golden age, a time when all men served one worthy man, a noble leader whose claim to the throne was undisputed. It is not surprising perhaps

that Henry VII (whose claim to the throne by anything but conquest was highly dubious) named his first-born son after the great British king. Sadly, the future Arthur II died soon after his wedding to Catherine of Aragon. The new golden age was not to be. It was left to Prince Arthur's younger brother, Henry, to become the symbol of the new Tudor world order, huge, egotistic and bordering on the tyrannical. Had Henry VIII owned a round table, he would probably have chucked it at someone's head. This was no once and future king.

During the Renaissance Arthur's stock fell. With Europe's rediscovery of the glories of ancient Rome (which reached even Protestant England eventually) the classical pantheon seemed much more appealing than a doomed and cuckolded barbarian whose only claim to fame was the shape of his kitchen table and the fact that his sword was lobbed into a lake when he died. Doomed idealism was so *passé*, especially when you had the antics of gods like Jupiter and heroes like Hercules on offer.

In 1588 Elizabeth I sat through a pseudo-classical play by Thomas Hughes given at Greenwich. *The Misfortunes of Arthur* was a work that tried in vain to make King Arthur into a figure from Greek tragedy. Hughes wrote the kind of work for which Shakespeare was the welcome, lively antidote. With the single exception of *King Lear*, Shakespeare had no interest in what Elizabethans called 'The Matter of Britain'. It took the seventeenth-century antiquarian movement to reawaken our interest in home-grown myths, that and the desire to reunite a nation divided by yet another civil war (this time one that had chopped off a king's head).

In 1691 when John Dryden wrote the libretto of his Arthurian masque for Henry Purcell, it was after studying artefacts dug up at Winchester and Stonehenge. Dryden wanted his *King Arthur; or, The British Worthly* to be as authentic as possible. Here we find the Saxon prince Oswald locked in battle with the British champion Arthur over their love for the beautiful blind Emmeline. Aided by Merlin, Arthur wins the fight and reconciles everyone in a sumptuous Masque of Britannia which foretells how Saxon and Briton will eventually become one united people. This kind of Arcadian tale was very fashionable under the restored Stuart monarchy. The piece was immediately popular and was revived in 1735 with propaganda allusions to the new Hanoverian monarchy as a unifying force in national politics.

But neither Arcadia nor jingoism has really been Arthur's true home. In Camelot there is always a sense of the forces of darkness – Mordred, Morgan and their cohorts – mustering to destroy the perfect kingdom. It is not surprising that the Victorians, with their mawkish love of lost innocence, went to town on Arthuriana. Tennyson's ten-volume *Lays of the King* (begun 1833) inspired the Pre-Raphaelites to masterpieces like *The Lady of Shalott*, *Sir Lancelot in the Queen's Chamber* and *La belle dame sans merci*. It also inspired a successful play *King Arthur* (1895) by Mr Comyns Carr.

Proof of the Victorians' love of Arthur can be seen in the revival of his name. Queen Victoria's third son was Arthur, Prince of Connaught. Arthur Sullivan was the most successful composer of Victoria's day, Arthur Conan Doyle one of the most popular novelists, Arthur Watson was a famous acrobat and two successful Victorian painters also shared the name:

## ARTHUR: MAN AND MYTH

Arthur Hughes and Arthur Streeton. Tennyson's close friend, to whom he dedicated *In Memoriam*, was Arthur Hallam.

Tennyson was in no doubt about the appeal of Arthuriana. For the 1842 edition of his own *Morte d'Arthur* he framed the poem with a modern narrative, which lamented how medieval romance and the epic were outmoded forms, just like the newly discovered dinosaurs. Into Arthur's mouth the poet put the famous words 'The old order changeth, yielding place to new'. Camelot was a lost Eden to the Victorians: the most rapidly industrialized people in the world, who found themselves looking back to a time before factories, slums and brash commercialization. The landscape they imagined was dense with foliage, habituated by heroes and entwined with ivy and briar rose, a sure sign that history was about to overtake it.

Another Victorian who believed that Europe had lost its sense of spiritual direction was Richard Wagner. He paid tribute to Arthuriana both in his *Parsifal* and in *Tristan und Isolde* in which King Mark is the Arthur figure, a good man who has to grapple with the fact that his wife loves someone else.

The twentieth century, despite having grown used to the materialistic new world order, also found something to celebrate in such a distant landscape. Hollywood embraced Camelot in a tranche of films in which armour shone, action was daring and belles dames were generous with their favours. Sex was very much to the fore in these films, whether it was Ava Gardner (Guinevere) kissing Robert Taylor's Lancelot in *Knights of the Round Table* (1953) or Helen Mirren (Morgana) seducing her own brother (Arthur played by Nigel Terry) in John Boorman's brilliantly flawed *Excalibur* (1981). Camelot also inspired a musical by Lerner and Loewe and a comedy – *Monty Python and the Holy Grail* (1975) – in which Neil Innes, the lyricist, grappled manfully with the unfortunate fact that nothing useful rhymes with Camelot: 'We eat ham and jam and spam a lot/ I have to push the pram a lot.'

Yet in all these films, Arthur – whether he's being played by an outraged Graham Chapman or a sexy silver-bearded Sean Connery – remains the same decent, intelligent man trying and failing in a worthy quest.

Against this background, Purcell's *King Arthur*, like Disney's *Sword in the Stone*, is somewhat atypical because both narratives stop long before the fall of Camelot. Defeat is an essential component in Arthur's appeal, not defeat in the style of a Don Giovanni dragged, unrepentant, into hell or the defeat of an over-reaching maniac like Fitzcarraldo, but the defeat of a leader who did what he could to encourage that which is best in all of us. We are sadder for his passing. It is telling that President Kennedy's tenure at the White House was nicknamed Camelot. The new king created a wondrous court with his beautiful queen but he died too soon and with him, it could be said, went the hopes of a nation. As Richard Nixon says of Kennedy (in Oliver Stone's film *Nixon*), 'When people look at you they see what they might be. When they look at me they see what they are.' He was talking of the assassinated president, but he might just as well have been talking of the slain king of Camelot. One can put almost any meaning on to Arthur – except a bad one.

# Biographies



**Mark Morris** *director/choreographer* was born on 29 August 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988–91 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut: L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet, Covent Garden. 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, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received eight honorary doctorates. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays. In 2007, he will make his Metropolitan Opera debut as Director/Choreographer in a new production of *Orfeo ed Euridice*.

The **Mark Morris Dance Group**, now celebrating its 25th anniversary, was formed in 1980 and gave its first concert that year in New York City. The company’s touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television programme for the PBS series *Dance in America*. In 1988, the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the US and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL; at the Jacob’s Pillow Dance Festival in Becket, MA, and at BAM in Brooklyn, NY. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since returned to both festivals annually. The company’s London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kölan*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG’s film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK’s *South Bank Show*. In autumn 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, New York, the company’s first permanent headquarters in the US, housing rehearsal space for the dance community, outreach programmes for local children, as well as a school offering dance classes to students of all ages.

## DANCERS



**Craig Biesecker**, from Waynesboro, Pennsylvania, received a BS in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. He joined the Mark Morris Dance Group in 2003.



**Samuel Black** is originally from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He recently received his BEA in Dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Sean Curran, and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in The Netherlands, he had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. He first worked with MMDG in 2005, and joined the company as an apprentice in 2006.



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



**Charlton Boyd** was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from the Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.



**Elisa Clark** received her early training from the Maryland Youth Ballet, and her BEA from the Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. She has staged works by Robert Battle, David Parsons, Igal Perry and Adam Houghtland for various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. She first appeared with the Mark Morris Dance Group in *L'Allegro* in August 2005.



**Amber Darragh** is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BEA from the Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. She joined the Mark Morris Dance Group in 2001.



**Rita Donahue** was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honours in Dance and English in 2002. She danced with Bopi's black sheep/dances by Kraig Patterson and joined the Mark Morris Dance Group in 2003.



**Lorena Egan** began her training at the Phoenix School of Ballet in Arizona. She graduated from the Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999-2005). She joined the Mark Morris Dance Group as an apprentice in 2005.



**Marjorie Folkman** graduated *summa cum laude* from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has danced with Amy Spencer and Richard Colton, Craig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company. She began dancing with Mark Morris in 1996.



**Lauren Grant**, raised in Highland Park, Illinois has danced with the Mark Morris Dance Group since 1996. She has appeared in 34 of Mark Morris's dances, originating thirteen roles. She has played the role of Marie in *The Hard Nut* since 1998. At age 3 she began studying ballet and later, character dance. She attended New York University's Tisch School of the Arts, graduating with a BFA. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world, at the Mark Morris Dance Group's school in Brooklyn, and for the company as well. She is married to fellow dancer David Leventhal.



**John Heginbotham** is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. His choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.



**David Leventhal**, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. He has appeared in 35 of Mark Morris's dances, including eleven premières. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheimer, Neta Pulvermacher, and Ben Munisteri. He graduated with honours in English

Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the U.S. He gives classes regularly at the Mark Morris Dance Group's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.



**Theresa Ling** was raised in Columbus, OH, and received her BA in English Literature from Barnard College. Her own choreography has been shown throughout New York City and she currently also dances with Neta Pulvermacher and Pam Tanowitz. She has had the pleasure of appearing previously with the Mark Morris Dance Group in productions of *The Hard Nut* and *L'Allegro* and is pleased to be part of the *King Arthur* première.



**Bradon McDonald** received his BFA from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. He joined the Mark Morris Dance Group in 2000.



**Gregory Nuber** graduated from Arizona State University, where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years; appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre; and worked with numerous New York-based choreographers. He began working with the Mark Morris Dance Group in 1998 and became a company member in 2001. He is on the faculty at the School at the Mark Morris Dance Center and teaches master classes in the United States and abroad.

## DANCERS



**Maile Okamura** is originally from San Diego, California. She was a member of Boston Ballet II in 1992–3 and Ballet Arizona in 1993–6. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. She began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.



**June Omura** is originally from New York City and grew up in Birmingham, Alabama. She graduated from Barnard College in 1986 with honours in Dance and English; she first performed with Mark Morris that summer, as a workshop student. In 1988, she joined the Mark Morris Dance Group, and in 2005 she was awarded a New York Dance and Performance Award (Bessie) for her career with the company. She is also the proud mother of twin girls, born in 2003, and is grateful to her husband, her family and the Mark Morris Dance Group for their love and support.



**Kanji Segawa** began his dance training with his mother Erika Akoh in Japan and studied at Kan Horiuchi's Unique Ballet Theatre in Tokyo. He was granted a Japanese Government Fellowship to train at the Ailey School. He has been a member of Alvin Ailey II and Jennifer Muller/The Works, and worked with choreographers such as Aszure Barton, Jessica Lang, Earl Mosley and Igal Perry. He is currently a member of *Battleworks* Dance Company, Artistic Director Robert Battle. He first performed with the Mark Morris Dance Group in *The Hard Nut* in London in 2004.



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



**Seth Williams** was raised in Davis, California, where he danced with Pamela Trokanski. He graduated with honours in both Comparative Literature and Dance from the University of California at Irvine, where he trained with David Allan and Donald McKayle. He has also appeared with the Metropolitan Opera Ballet, the Sean Curran Company, and the New York Baroque Dance Company. Fluent in the eighteenth-century Feuillet notation, he has reconstructed several period ballets for the latter group, and holds a special interest in the dance of eighteenth-century England.



**Julie Worden** graduated from the North Carolina School of the Arts and joined the Mark Morris Dance Group in 1994.



**Michelle Yard** was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a BFA. She joined the Mark Morris Dance Group in 1997. Mom, thank you.



**Gonzalo Acosta** *leader* was born in Uruguay and studied at the RCM with Jaroslav Váneček. He was Principal Second Violin with the RLPO, after which he became Deputy Leader of the CBSO. He has appeared as guest leader with many British orchestras and in 1995 made his solo début in Mozart's Violin Concerto No. 5 with the English Sinfonia. A recitalist in the UK and abroad, in 1994 he gave the European première of Serebrier's Violin Sonata. As a member of the Dussek Piano Trio, he has given concerts throughout the UK, including the Wigmore Hall and Purcell Room, and has recorded a CD of Arensky Trios and chamber music by William Hurleston. Formerly a professor and orchestral coach in the RCM Junior Department, he has been co-leader of the ENO Orchestra since 1991.

**Nicholas Ansdell-Evans** *assistant conductor* was born in London and studied at Oxford University. He has worked at ENO as répétiteur since 2001, joining the company as a full-time member of the music staff in 2003. He has worked on many ENO productions, including *Rigoletto*, *The Trojans*, *The Ring of the Nibelung*, *Eriani*, *La clemenza di Tito*, *Lulu*, *The Bitter Tears of Petra von Kant*, *Salome*, *Sir John in Love* and *The Makropulos Case*, and played harpsichord in *Alcina*, *Nerves* and *Orfeo*. He was assistant conductor to Paul Daniel in *La clemenza di Tito* at the 2005 Festival International d'Aix-en-Provence.



**William Berger** *baritone* studied at the RAM, where he sang Ernesto *Il mondo della luna*, *Harasta Vixen* (conducted by Mackerras) and Count *Le nozze di Figaro*. He made his professional operatic début as Ormonte in Handel's *Partenope* (Göttingen Handel Festival) and returned last year as Mercurio *Atalanta*. Other roles include Don Giovanni (Opera East), Papageno *Magic Flute* (BYO) and Oberon *A Summer Night's Dream* (Mozart/Shakespeare project, Aix-en-Provence). Concert appearances include *Carmina burana* (CBSO and RAH), Zebul *Jephtha* (English Concert), Saint-Saëns's *Oratoire de Noël* (Milan), Apollo *Apollo e Dafne* (La Stagione, Frankfurt) *Messiah* (Japan), Fauré Requiem (LPO) and his Wigmore Hall recital début. He is a member of the ENO Young Singers Programme, where roles have included Masetto, Fiorello, Monsieur Javelinot *The Carmelites*, Second Nazarene *Salome*,

Novice's Friend *Billy Budd* and Ensemble *Orfeo*. Plans include two recordings (*The Carmelites* (Chandos) and contemporary English Song (BMS Label)), *Elijah* (Thaxted Festival), *St John Passion* (LHMF) and *Apollo e Dafne* (Philharmonia Baroque Orchestra, San Francisco).



**Iestyn Davies** *countertenor* is one of a new breed of singers changing the public's perception of the countertenor sound. The music press is united in praising the power, fullness and sheer personality of his voice, which is backed by musicianship of intelligence and maturity. Recent operatic roles have included Ottone *L'incoronazione di Poppea* (Zürich Opera, with Harmoncourt), Corrado in Vivaldi's *Griselda* (Ensemble Matheus), and most recently Hamor *Jephtha* (WNO). Among his current and forthcoming solo concert appearances are *Messiah* with the Academy of Ancient Music and Bach's *St Matthew Passion* with the Bach Choir. Forthcoming opera engagements include solo countertenor for Philharmonia Baroque Orchestra at the Zellerbach Auditorium in Berkeley (with Jane Glover); Human Frailty/Peisander *Il ritorno d'Ulisse in patria* (WNO); and Apollo *Death in Venice* (ENO). He has recently recorded *Griselda* with Ensemble Matheus for Naïve and *Messiah* with the Academy of Ancient Music for Naxos.



**Andrew Foster-Williams** *bass-baritone* studied at the RAM where he was recently made an Associate. Operatic engagements include Garibaldi *Rodelinda*, Melisso *Alcina* and Argante *Rinaldo* (with McGegan at the Göttingen Handel Festival), Ramballe *War and Peace* (ENO), Podesta *The Thieving Magpie* and Angelotti (Opera North), Don Fernando *Fidelio*, Voice of Neptune *Idomeneo* and Der Sprecher *Die Zauberflöte* (GOI) and Borée *Les Boréades* (Opéra du Rhin). Concert appearances include *The Creation* (Hallé/Elder), Christus *St Matthew Passion* (OAE/Norrington), Handel's *L'Allegro* (Les Arts Florissants), Mozart Requiem (CBSO), Scarlatti's *St Cecilia Vespers* and Handel's *Saul* (Göttingen Handel Festival), Haydn's *Seven Last Words* (OAE/Harding), *St John Passion* (Academy of Ancient Music), and Charpentier's *David et Jonathan* (OAE/Haim). This season's engagements include Alidoro *La Cenerentola* (GOI), *Christmas Oratorio* (Danish National

## MUSIC AND PRODUCTION

Symphony Orchestra), tour of Mozart C Minor Mass (Concert d'Astrée/ Haïm), Mozart Requiem (Columbus Symphony Orchestra, Ohio), *St. Matthew Passion* (Bridgewater Hall) and Beethoven 'Choral' Symphony with the Philharmonia Baroque Orchestra (Milwaukee).



**James Gilchrist** *tenor* After studying at King's College, Cambridge, where he was a choral scholar, he began his working life as a doctor, turning to a full-time career in music in 1996. Recent appearances include Frederic *The Pirates of Penzance* and Ralph *HMS Pinafore* (SCO), *The Dream of Gerontius*, Sepimius *Theodora* (SCO), *Israel in Egypt* (Norddeutscher Rundfunk), Bach's B Minor Mass (Turin) and *Christmas Oratorio* (Koopman/Tonhalle Orchestra), Mozart Requiem (Seattle Symphony Orchestra), Tippett's *The Knot Garden* (Sir Andrew Davis/BBC/SCO), *Alexander's Feast* (Salzburg) and *Judas Maccabaeus* (Danish Radio Orchestra). This season's engagements include *Messiah* (San Francisco and Detroit Symphony Orchestras), Mozart C Minor Mass (Tonhalle Orchestra), Bach Cantatas (Bach Collegium Japan in Tokyo), *St. Matthew Passion* (North Carolina Symphony Orchestra), *St. John Passion* (Royal Concertgebouw Orchestra) and Britten's *Serenade* (The Sage, Gateshead). Plans include *L'enfance du Christ* (Odense), Haydn's 'Nelson' Mass (Granada), Handel's *Belshazzar* (Philharmonia Baroque Orchestra) and *St. Matthew Passion* (Concertgebouw, Amsterdam).



**Jane Glover** *conductor* is Music Director of Chicago's Music of the Baroque. She has been Music Director of Glyndebourne Touring Opera, Artistic Director of the London Mozart Players, and conducted many major orchestras and opera companies in Britain, Europe, North America, the Far East and Australasia. She regularly conducts all the Mozart operas, numerous Handel operas, and the Monteverdi trilogy (in her own editions). Beyond this core repertory, her operatic experience ranges through Gluck, Beethoven, Rossini, Donizetti, Humperdinck, Richard Strauss, Britten and Oliver Knussen. Engagements this year include her débuts with the Berlin Staatsoper (*Gosi fan tutte*) and with the Houston and San Francisco symphony orchestras. Her book, *Mozart's Women*, was recently published by Macmillan. She studied at Oxford and did her DPhil

on seventeenth-century Venetian opera there. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours List.



**Gillian Keith** *soprano* was born in Toronto and won the 2000 Kathleen Ferrier Award. She studied at McGill University and at the RAM, where she won the major song prizes. Appearances include *Poppea L'incoronazione di Poppea* (Theater Basel); Tyania (Royal Opera at the Linbury); Papagena, Diana *La Calisto* (Toronto); Belinda *Dido and Aeneas* (OAE), *St. John Passion*, *Nannetta Falstaff* (ENO); Papagena, Woodbird *Siegfried*, *Amor Orfeo* (Scottish Opera); *Emirena Adriano*, *Bastienme Bastien und Bastieme* (Classical Opera Company); Iole *Hercules*, *Silvia Ascania in Alba* (Buxton Festival) and recitals and concerts with Gardiner, McGegan and Christophers. Recordings include Handel's *Gloria* with Gardiner (Philips), Purcell's *The Tempest* (Naxos), Hasse's *Il cantico de'tre fanciulli* (Koch) and Debussy *Early Songs* (*Deny-Elles*). Her concert career takes her all over the world and plans include *King Arthur* (San Francisco), *Ginevra Ariodante* (Halle), Diana *The Assassin Tree* (ROH2/Edinburgh Festival) and *Zerbinetta* (ROH).



**James F. Ingalls** *lighting designer* has designed *Mahis der Mahler*, directed by Peter Sellars, and *Platée*, directed by Mark Morris, at the ROH. Other work in the UK includes *The Renaissance Muse*, *El Niño*, *The Merchant of Venice* (Barbican), *Alice's Adventures Underground* directed by Martha Clarke (RNT), *Richard II* directed by Ron Daniels (RSC), *Shoulder to Shoulder* (The Place), *Motorcade* (London Contemporary Dance Theatre), and *The Electrification of the Soviet Union*, *The Magic Flute*, *Theodora*, *Idomeneo* (Glyndebourne). For the Merce Cunningham Dance Company he designed *Split Sides* with music by Sigur Ros and Radiohead and *Fluid Canvas*. Recent work in opera includes John Adams's *Dr. Atomic* (San Francisco Opera), Kaija Saariaho's *Adriana Mater* (Paris Opera), Oswald Golijov's *Ainadamar* (Lincoln Center and Santa Fe Opera), all directed by Peter Sellars, and Tobias Picker's *An American Tragedy* (the Met) directed by Francesca Zambello. He often collaborates with the Saint Joseph Ballet in Santa Ana, California.



**Mhairi Lawson** *soprano* While still a student at the GSMID, she won the International Early Music Network Young Artists Prize with the fortepianist Olga Tverskaya, which led to her first recording (Haydn's English and Scottish Songs).

As a soloist she has appeared with such companies as ENO, Les Arts Florissants, the Gabrieli Consort, SCO and the Early Opera Company. With the virtuoso baroque group La Serenissima, she has performed Vivaldi's *La Sema Festeggiante* and *Laudate Pucri* (Venice), and recorded arias by Vivaldi, Hasse and Giacomelli for two of their recent critically acclaimed discs. Recent and current projects include concert and operatic arias by Mozart and Vivaldi sacred music with the Orchestre National des Pays de la Loire, recitals of Haydn Canzonettas with David Owen Norris, appearances with the Gabrieli Consort and Players, Handel's *Athalia* (Madrid), the *St John Passion* and B minor Mass (Germany) and Purcell's *Fairy Queen* (BBC Proms), and with La Serenissima, recordings of dramatic cantatas and sacred works by Vivaldi and the mysterious 'Composer X'. Operatic engagements include *King Arthur* in the USA with the Mark Morris Dance Group and the Philharmonia Baroque Orchestra, and Pergolesi's *La serva padrona* in Naples.



**Adrienne Lobel** *set designer* Work includes, for Peter Sellars: *Dr Atomic* (San Francisco), *Nixon in China* (Houston Grand Opera, BAM, ENO and elsewhere); *The Rake's Progress* (Châtelet), *Die Zauberflöte* (Glyndebourne); *Così* and *Figaro* (Pepsico Summerfare, NY) and

*The Mikado* (Chicago Lyric Opera); for Mark Morris: *L'Allegro* (La Monnaie, Lincoln Center Festival), *The Handmaid* (La Monnaie, BAM), *Orfeo ed Euridice* (BAM, Edinburgh) and *Platée* (ROH, New York City Opera); for Francesca Zambello: *An American Tragedy* (the Met), *Street Scene* (Houston Grand Opera, Berlin) and *Lady in the Dark* (RNT); for Christopher Wheeldon: *Swan Lake* (Pennsylvania Ballet, Philadelphia, Edinburgh), *An American in Paris* (New York City Ballet), and a new work for the Bolshoi. Broadway credits include *Passion, The Diary of Anne Frank* (directed by James Lapine); *On the Town* (directed by George C. Wolfe), and the Tony-nominated *A Year with Frog and Toad*, which she also developed and produced. Her awards include Obie

Award, a Lucille Lortel Award, Long Wharf's Murphy Award, the Joseph Jefferson Award, and a Tony, Drama Desk, Maharam, Helen Hayes and FANY nominations.



**Martin Merry** *chorus master*

studied at Durham University, the Guildhall, where he won the Ricordi and Guildhall Conducting Prizes, and with Vilem Tausky and Rafael Kubelik. He has conducted many of the UK's leading orchestras, including the Hallé, RLO, the RSNQ and the London Mozart Players, was founding artistic director of Chester Summer Music Festival, and chorus master of the London Choral Society (working with Rattle, Mackerras and Glover), principal guest conductor of the City of Glasgow Chorus, and guest chorus master of the Philharmonia Chorus, where he worked with Kurt Sanderling. He has worked with leading opera companies in the UK and abroad on productions including *The Barber of Seville*, *Turandot*, *The Prince of Homburg*, *Die Soldaten* and *Jephtha* (ENO), *Rigoletto* (Düsseldorf) and *Tosca* (Dublin). From 1999 to 2005 he was founder and chorus master of the Coro de la Orquesta Sinfónica de Madrid which eventually became the full-time chorus at the Teatro Real, Madrid. He prepared them for many operas including the world première staging of Albeniz's *Merlin* (also DVD). He was appointed chorus master at ENO in 2005.



**Isaac Mizrahi** *costume designer* was

born in New York, studied acting at the High School of Performing Arts, fashion at the Parsons School of Design, and is well-known for his successful sportswear, home furnishings and couture lines. He has designed costumes for film, theatre, dance and opera in collaboration with Mark Morris, Twyla Tharp, Mikhail Baryshnikov and the Roundabout Theatre Company, receiving the Drama Desk Award for his costume design for *The Women*. Most recently he designed costumes for Scott Elliott's productions of *Barefoot in the Park* and *Three Penny Opera*. He was the subject of the acclaimed documentary *Unzipped*, has written a series of comic books entitled *The Adventures of Sandee the Supermodel* and has appeared off-Broadway in his one-man show *Les Mizrahi* and hosted his own television show. Recently he wrote and

directed four short films entitled *Supermodelhero* which are now being developed as a motion picture. He is currently in production for the second season of his television series.



**Elizabeth Watts** soprano graduated with distinction and the QE.QM rose bowl from the Advanced Opera Studies course at the Benjamin

Britten International Opera School at the RCM, where she studied with Lillian Watson as the Yvonne Wells Scholar. 2004 saw her selected for representation by the Young Concert Artists Trust (YCAT), win the RCM Lies Askonas Prize, the Maggie Teyte Prize and the Royal Over-Seas League vocal section prize. During 2005, as well as recitals at the Wigmore Hall, she joined ENO as a Company Artist in the ENO Young Singers Programme, singing Papagena and Music/Hope/Ensemble *Orfeo*, as well as understudying Atalanta *Nerxes*. So far in 2006 she has sung with the RLPO and CBSO and won the prestigious Kathleen Ferrier Award. Future engagements include a recital at the Wigmore Hall with Roger Vignoles (16 October) and the roles of Barbarina and Susanna (ENO). In 2008 she sings Susanna for Sante Fe Opera. She is supported at ENO by the Hedley Foundation.

1959); Gustav Holst, 'Henry Purcell: the dramatic composer of England (1659–1695)', in Hubert Foss (ed.), *The Heritage of Music* (London: OUP, 1927), reprinted in Michael Burden, *Purcell Remembered* (London: Faber and Faber, 1995); Benjamin Britten, 'Interview with Murray Schafer', in Schafer (ed.), *British Composers in Interview* (London: Faber and Faber, 1963).

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#### For the Mark Morris Dance Group

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#### Mark Morris Dance Group

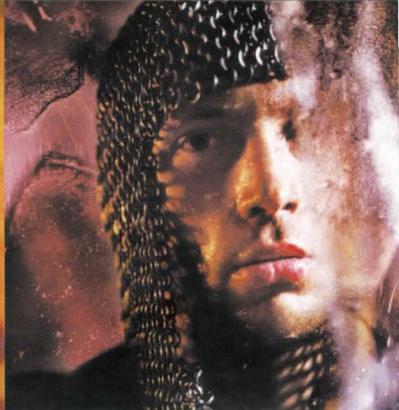
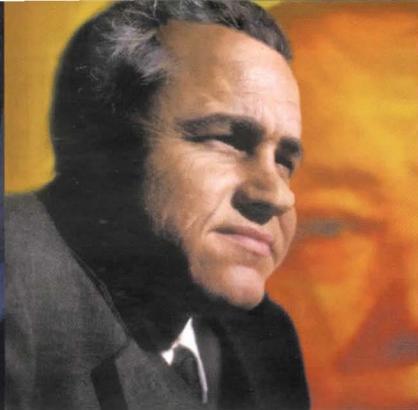
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## Acknowledgements

**Michael Burden** is Fellow and Tutor in Music at New College, Oxford, and is Director of New Chamber Opera. He is the author/editor of several books on Purcell, including *The Purcell Companion*, *Purcell Remembered* and *Henry Purcell's Operas: The Complete Texts*.

**Adrian Mourby** is a writer and director. His production of *The Marriage of Figaro* for Oxford Millenium Opera opened on 8 June 2006.

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