

Christina Kellogg 510.643.6714
ckellogg@calperfs.berkeley.edu
Joe Yang 510.642.9121
scyang@calperfs.berkeley.edu

FOR IMMEDIATE RELEASE: August 17, 2006

**CAL PERFORMANCES PRESENTS THE AMERICAN PREMIERE OF PURCELL'S
KING ARTHUR DIRECTED BY MARK MORRIS AND FEATURING THE ORIGINAL
ENGLISH NATIONAL OPERA CAST SATURDAY, SEPTEMBER 30 – SATURDAY,
OCTOBER 7 IN ZELLERBACH HALL**

**JANE GLOVER CONDUCTS PHILHARMONIA BAROQUE ORCHESTRA ALONG WITH MARK
MORRIS DANCE GROUP**

**SIGHTLINES TALKS, A ROUND TABLE DISCUSSION AND A PHOTO EXHIBIT ACCOMPANY THE WEEK LONG
ENGAGEMENT**

BERKELEY, August 17, 2006 – **Mark Morris**, the most prolific and important modern dance choreographer working today, turns his talents to Baroque opera in the first-ever **English National Opera** (ENO) production of *King Arthur* **September 30–October 7** in Zellerbach Hall. The “witty, whimsical, mesmerizing and meltingly beautiful entertainment” (*The Times*, UK) was directed and choreographed by Morris and premiered in London in June 2006. “Productions like these, in which singing and movement carry equal theatrical weight, have changed the musical landscape forever” (*The Observer*). The Berkeley engagement stars the original London cast of **Gillian Keith** (soprano), **Elizabeth Watts** (soprano), **Mhairi Lawson** (soprano), **James Gilchrist** (tenor), **Iestyn David** (countertenor), **William Berger** (baritone) and **Andrew Foster-Williams** (baritone), along with **Mark Morris Dance Group**. Unlike the London opening, this production will feature the Bay Area’s esteemed **Philharmonia Baroque Orchestra** (PBO), performing Purcell’s glorious music on period instruments; PBO and the **UC Chamber Chorus**, under the direction of **Marika Kuzma**, will be conducted by **Jane Glover**. The production, “ravishing,” “elegant” and “intoxicating,” is headed up by a design team including longtime Morris collaborators **Adrienne Lobel** (sets), **Isaac Mizrahi** (costumes) and **James F. Ingalls** (lights). The production is co-commissioned by Cal Performances, English National Opera, New York City Opera and is presented in collaboration with Philharmonia Baroque Orchestra.

Educational and humanities events are included in the week-long engagement. *Sightlines* pre-performance talks will be given by conductor **Jane Glover** Tuesday, October 3 and by

-MORE-

musicologist **John Prescott** Friday, October 6. *Sightline* events are free to all event ticketholders. “King Arthur: A Round Table Discussion: Chaucer, Purcell, Dryden and Morris” will explore the music and literature of King Arthur on Friday, October 6, from 2:00 to 4:00 p.m. in Hertz Hall. Discussants include Jane Glover, musical director and conductor; **Maura Nolan** of UCB’s Department of English; and **Davitt Moroney** of UCB’s Department of Music. This event is free and open to the public. A photography exhibit by **Katsuyoshi Tanaka** titled “Mark Morris Dance Group at 25” will be on display in Zellerbach Hall Mezzanine Lobby throughout the engagement.

KING ARTHUR

King Arthur (1691) was composed by **Henry Purcell**, the most important English composer of the time, as a semi-opera with spoken dialogue and lyrics by **John Dryden**, a major English poet of the 17th century. The production premiered in London over 300 hundred years ago in both concert and fully staged versions, and its popularity is attested to by the numerous productions mounted in the immediate years following its completion and since. The story, which is not connected to the Camelot legend, is about the young monarch’s efforts to recover his blind fiancée, Emmeline, from the Saxon king, Oswald, who has kidnapped her. For the ENO production, Morris eliminated the narrative portions focusing on Purcell’s music and Dryden’s lyrics.

Morris and his design team have turned *King Arthur* into “a joyous mixture of pageant and vaudeville” (*The Sunday Times*) located somewhere between Merrie Ole England and a contemporary theater rehearsal hall. Costume designer **Isaac Mizrahi**, set designer **Adrianne Lobel** and lighting designer **James F. Ingalls** have collaborated with Morris on numerous productions including Handel’s *L’Allegro, il Penseroso ed il Moderato* (Cal Performances co-commissioned the production and, in 1994, presented the West Coast premiere.).

MARK MORRIS

Mark Morris is “the most prodigiously gifted choreographer of the post-Balanchine era,” said Terry Teachout of *Time* magazine. But Morris is far more – he is a director, philanthropist and a powerful creative force in dance, music, education and culture. Morris grew

up in Seattle, Washington, studied with Verla Flowers and Perry Brunson, and danced for an eclectic group of companies, prior to forming Mark Morris Dance Group in 1980. In 1988, Morris became Director of Dance and MMDG became the national dance company of Belgium for the Théâtre Royal de la Monnaie in Brussels, where they remained for three years while Morris completed 12 works including three acclaimed evening-length pieces: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In the words of *New York* magazine, "Morris has gone from insurgent to icon."

In addition to choreographing more than 120 works for the Mark Morris Dance Group, Morris has also created ballets for the San Francisco Ballet (most recently his interpretation of the 1876 full-length story ballet *Sylvia*, music by Léo Delibes), Paris Opera Ballet and American Ballet Theatre, among others. He choreographed John Adams's *Nixon in China* for the Houston Grand Opera in 1987 and has collaborated with artists as varied as fellow dancer Mikhail Baryshnikov, cellist Yo-Yo Ma, fashion designer (and close friend) Isaac Mizrahi, tabla player Zakir Hussain, and sculptor Stephen Hende. The *Los Angeles Times* has described Morris as "intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky."

Morris has received the *Dance* magazine award (1991) and the Capezio Award (1997). In 1991, Morris was named a fellow of the MacArthur Foundation; he has received eight honorary doctorates including from the Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and, in 2001, Marlowe and Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato*, a volume of photographs and essays.

ENGLISH NATIONAL OPERA

English National Opera (ENO) was founded in 1931 by Lilian Baylis as the Vic-Wells Opera, named after the Old Vic and Sadler's Wells theaters which she managed. The opera company soon became independently based at Sadler's Wells, where it remained until 1968, when the project for building a National Opera House on the South Bank was finally abandoned by the government and, coincidentally, the lease of the London Coliseum became available. When the company name was changed to English National Opera in 1974, it confirmed the status

which it had occupied for almost half a century. ENO is the busiest opera company in England presenting 20 productions – all in English – each season. The ENO-Mark Morris partnership is not a new one: The past decade has seen highly praised co-productions of Handel's *L'Allegro, il Penseroso ed il Moderato* (1996, revived 2000) and Purcell's *Dido and Aeneas* (2000).

JANE GLOVER

Jane Glover, Music Director of Chicago's Music of the Baroque, made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was Music Director of the Glyndebourne Touring Opera from 1981 to 1985. She was Artistic Director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies.

Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, the Far East and Australia. Highlights of her concert career include her major South Bank series "Mozart Explored," "Music of Two Decades: the 1780s and the 1980s" and "Mozart to Strauss" with the London Mozart Players; her debut in New York (with Jessye Norman and the Orchestra of St. Luke's); her 1995 performances of Britten's *War Requiem* at the BBC Proms and in Normandy; and the many concerts where she has premiered new works.

In demand on the international opera stage, Glover has appeared with numerous companies including the Royal Opera House, Covent Garden, English National Opera, Royal Danish Opera, Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis, Chicago Opera Theater and Teatro La Fenice. She has conducted all the Mozart operas many times, numerous Handel operas including *Giulio Cesare*, *Alcina*, *Agrippina*, *Tamerlano*, *Ariodante* and *Theodora*, the Monteverdi trilogy (in her own editions) and many other early operas. Other operas include Gluck's *Orfeo ed Euridice* and *Iphigenie en Tauride*, *Fidelio*, *Barbiere di Siviglia*, *Cenerentola*, *Don Pasquale*, *Hansel und Gretel*, *Albert Herring*, *A Midsummer Night's Dream*, *Turn of the Screw* and Knussen's *Where the Wild Things Are*.

PHILHARMONIA BAROQUE ORCHESTRA

Named *Musical America's* 2004 "Ensemble of the Year," San Francisco's **Philharmonia Baroque Orchestra** (PBO) has been dedicated to historically informed performance of baroque, classical and early romantic music on original instruments since its inception in 1981 by Laurette Goldberg, a harpsichordist and early music pioneer. Under the leadership of **Nicholas McGegan**, its Music Director since 1985, PBO has become "an ensemble for early music as fine as any in the world today" (*Los Angeles Times*).

In 1990, PBO began its extremely successful collaboration with the Mark Morris Dance Group. In May of that year, the Orchestra appeared at the Brooklyn Academy of Music with the Dance Group in Morris's production of Purcell's *Dido and Aeneas*. Subsequent performances have included a program of mixed works featuring Vivaldi's *Gloria*; Handel's *L'Allegro, il Penseroso ed il Moderato*, presented again in March of 2000 and September of 2003 by Cal Performances; and the American premiere of Morris's production of Rameau's ballet-opera *Platée*, which was the tour de force of the 1998 Berkeley Festival & Exhibition. *Platée* was again performed in September 2001 in Berkeley and in Los Angeles.

Among the most-recorded period-instrument orchestras in the United States or in Europe, PBO has made 25 highly praised recordings for Harmonia Mundi, Reference Recordings and BMG and recently released its first self-produced two-CD set of music of Alessandro Scarlatti on the Avie label. PBO's live recording of Handel's oratorio *Susanna* received a Grammy nomination and a Gramophone Magazine Award for best Baroque vocal recording in 1991.

MARK MORRIS DANCE GROUP

Mark Morris Dance Group (MMDG) continues to celebrate 25 years of extraordinary dance and music with more than 100 performances on two continents, highlighted by five world premieres. The group first came to Cal Performances in 1987, and since 1994 it has returned every year. Its visits to Zellerbach Hall often include world premieres: *Candleflowerdance* (2005); *Rock of Ages*, set to Franz Schubert's *Nocturne* (2004); *All Fours* (2003); *Something Lies Beyond the Scene* (2003); and *Kolam* (2003), a work commissioned by Cal Performances as part

of Yo-Yo Ma's *Silk Road Project*, with musical accompaniment by Ma, Zakir Hussain, Ethan Iverson and Ben Street. In 2001, MMDG delivered an encore presentation of Rameau's comic opera-ballet *Platée* as well as a preview performance of *V* (called "one of the few great works that modern dance has produced in a decade" by *The New York Times*), and in 2000 featured the American premiere *Four Saints in Three Acts*. Past seasons in Berkeley have also witnessed the world stage premiere of *Falling Down Stairs*, created by Morris to Bach's Suite No. 3 for unaccompanied cello, performed by cellist Yo-Yo Ma (March 1997); the world premiere of *Rhymes with Silver* (March 1997); the West Coast premiere of Morris's production of Purcell's *Dido and Aeneas* (October 1995); and the world premiere of *World Power*, choreographed to the music of Lou Harrison (October 1995).

MMDG has garnered many awards and accolades, including the Hamada Prize (the Edinburgh Festival's highest honor, 1995) and the Lawrence Olivier Award (1997 and 2001). It is the first dance company to appear at the Mostly Mozart Festival and the Tanglewood Music Festival. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York, a \$7.4 million, 30,000-square foot facility with three fully equipped studios. Over 200 dance companies, large and small, have benefited from subsidized studio rental at the Mark Morris Dance Center.

TICKET INFORMATION

Tickets for *King Arthur* on **Saturday, September 30; Tuesday, Oct. 3; Thursday, Oct. 5; Friday, Oct. 6; and Saturday, Oct. 7 at 8:00 p.m.** in Zellerbach Hall are priced at **\$42.00, \$62.00, \$94.00** and (for Sept. 30 only, **\$110**). Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

#

Cal Performances 2006/07 season is sponsored by Wells Fargo.

Classical 102.1 KDFC and SFStation.com are 2006/07 season media sponsors.

#

CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Saturday, September 30

Tuesday, October 3

Thursday–Friday, October 5–7

Zellerbach Hall, Mezzanine Lobby

Bancroft Way at Telegraph Ave, Berkeley

“Mark Morris Dance Group at 25”

A photography exhibit by **Katsuyoshi Tanaka** will be on display in Zellerbach Hall Mezzanine Lobby.

#

Tuesday, October 3 from 7:00 p.m. to 7:30 p.m.

Friday, October 6 from 7:00 p.m. to 7:30 p.m.

SIGHTLINES

Zellerbach Hall, UC Berkeley Campus

Bancroft Way at Telegraph Ave, Berkeley

King Arthur Sightlines pre-performance talks will be given by conductor **Jane Glover** Tuesday, October 3 and by musicologist **John Prescott** Friday, October 6. *Sightlines* is a continuing program of pre- and post-performance discussions with Cal Performances’ guest artists and scholars, designed to enrich the audience’s experience. These events are free to ticketholders.

#

Friday, October 6 from 2:00 p.m. to 4:00 p.m.

Hertz Hall, UC Berkeley Campus

Bancroft Way at College Ave., Berkeley

“*King Arthur*: Chaucer, Purcell, Dryden and Morris”

A Round Table Discussion with Jane Glover, musical director and conductor; Maura Nolan of UCB’s Department of English; and Davitt Moroney of UCB’s Department of Music exploring the music and literature of *King Arthur*. This event is free and open to the public.

#

Saturday, September 30 at 8:00 p.m.
Tuesday, October 3 at 8:00 p.m.
Thursday-Saturday, October 5-7 at 8:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

Special Event

King Arthur

Henry Purcell, composer
Mark Morris, director/choreographer
Jane Glover, conductor
Gillian Keith, soprano
Elizabeth Watts, soprano
Mhairi Lawson, soprano
James Gilchrist, tenor
Iestyn David, countertenor
William Berger, baritone
Andrew Foster-Williams, baritone
Mark Morris Dance Group
Philharmonia Baroque Orchestra
UC Chamber Chorus

Program: Purcell's *King Arthur*, a "witty, whimsical, mesmerizing and meltingly beautiful entertainment" comes to Zellerbach Hall Saturday, September 30 to Saturday, October 7; the production is directed and choreographed by Mark Morris and features the original London cast along with Mark Morris Dance Group and Philharmonia Baroque Orchestra conducted by Jane Glover.

Tickets: \$42.00, \$62.00, \$94.00 and (for Sept. 30 only, \$110), available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.