



New London Consort Philip Pickett

Joanne Lunn's every word, note and decoration dazzled, and she wasn't even Dido. Every number came nourished with playing of exemplary force and finesse, timpani whipping up a tempest, violins leading a merry dance. Dido's Lament was properly heartbreaking.
The Times

Henry Purcell DIDO & AENEAS 1700

Jonathan Miller *director*
Eskandar *costumes*

Following the world-wide success of the New London Consort/Jonathan Miller production of Monteverdi's L'Orfeo...

A stunning reconstruction of the early 18th-century Lincoln's Inn Field's Theatre revivals of Purcell's masterpiece Dido & Aeneas.

**First performance at the Cadogan Hall in London on
Tuesday 24 June at 7.30pm as part of the Chelsea
Festival [more info at www.chelseafestival.org]**

Dido & Aeneas as you never heard it before...

Devised and reconstructed by Peter Holman and Philip Pickett in a new semi-staged production by Jonathan Miller with costumes by world-famous designer Eskandar.

Dido & Aeneas as you never imagined it!

The most well-known and best-loved English opera, by the greatest English composer who ever lived, with a brilliant English cast and ensemble, one of the most eminent and respected of all English opera directors and a world-famous designer...in a new, original, full-length version of Dido that's never been heard before!

A full-length opera at last...

With the original 1700 Prologue for Mars and Peace, Eccles' additional scene for Aeneas and his companions, and a new reconstruction of Purcell's long-lost prelude and chorus for the Witches...

The cast...

<i>Conductor</i>	Philip Pickett
<i>Director</i>	Jonathan Miller
<i>Costumes</i>	Eskandar
<i>Dido</i>	Julia Gooding
<i>Aeneas</i>	Michael George
<i>Belinda</i>	Joanne Lunn
<i>Peace</i>	Dana Marbach
<i>2nd Woman, 1st Enchantress</i>	Faye Newton
<i>2nd Enchantress</i>	Revital Raviv
<i>Spirit</i>	Christopher Robson
<i>Friend of Aeneas</i>	Mark Chambers
<i>Sailor, Friend of Aeneas</i>	Andrew King
<i>Mars, Friend of Aeneas</i>	Joseph Cornwell
<i>Sorceress</i>	Simon Grant
<i>Prologue</i>	Mark Rowlinson

With a large and colourful orchestra of slide-trumpets, kettle-drums, recorders, oboes, bassoon, double bass, strings, harpsichord, theorbo and even a serpent!

Where to see the production...

2008

24 June	Cadogan Hall, London (UK) [Chelsea Festival]
12 July	Teatro Principal, Santiago de Compostela (Spain)
15 July	Opera House, Buxton (UK)
23 July	Opera House, Buxton (UK)
1 Oct	Opera House, Las Palmas (Spain)
2 Oct	Opera House, Las Palmas (Spain)
4 Oct	Baluarte Auditorium, Pamplona (Spain)

2009

17 March	Concertgebouw, Amsterdam (Netherlands)
18 April	Town Hall, Birmingham (UK)
19 April	City Halls, Glasgow (UK)
11 June	Istanbul International Music Festival (Turkey)
6 Oct	Philharmonic Hall, Warsaw (Poland)
10 Nov	Philharmonie, Luxembourg (Luxembourg)

Dido 1700

Purcell's *Dido & Aeneas* was possibly written for court performance in the early 1680s, and later revived at Josias Priest's Chelsea girls' school. In 1700, thanks to the efforts of the actor-manager Thomas Betterton, the opera reappeared in the commercial theatre as a "Masque in Four Musical Entertainments" - interludes gracing a Restoration adaptation of Shakespeare's *Measure for Measure*. Given what we know about the normal make-up of late 17th-century London theatre bands - and more importantly, clear evidence from the surviving 1700 play-book - a more ambitious, colourful and symbolic orchestra than Purcell's original string band was almost certainly employed. Following contemporary models Philip Pickett has reconstructed Purcell's dramatic score to sound as it might have done at such a performance, with added slide-trumpets, kettle-drums, recorders, oboes, bassoon, serpent and double bass; and additional musical numbers by Purcell and his contemporaries, originally included in the 1700 performances but subsequently lost, have been reconstructed and reinstated, making *Dido* a full-length opera again.

Biographies

Jonathan Miller *director*

Jonathan Miller's career has covered many different fields: author; lecturer; television producer and presenter; theatre, film and opera director. His opera directing has taken him all over the world into leading houses such as the Metropolitan Opera New York, Royal Opera Covent Garden, English National Opera, Bavarian Opera, Opéra National de Paris, Zurich Opera and Maggio Musicale, Florence. Born in London, Dr Miller read natural sciences at St John's College, Cambridge and qualified as a doctor of medicine in 1959. Between 1961 and 1964 he co-authored and appeared in *Beyond the Fringe*. He has been awarded the honorary title Doctor of Letters by the University of Cambridge, elected as a Fellow of the Royal College of Physicians in London and in June 2002 he was knighted in The Queen's Jubilee Birthday Honours List. He curated an exhibition called *Mirror Image* at the National Gallery and wrote a book on the subject called *On Reflection*. A selection of his collages and metal sculptures was exhibited at London's Boundary Gallery in 2003.

Eskandar *costumes*

Established in 1993 by Eskandar Nabavi, the eskandar womenswear label has grown in success at an unprecedented rate. The signature fluid lines and traditional, voluminous silhouettes, are brought to life with exclusive and luxurious fabrics, for which eskandar has become renowned world-wide. Because of his international background and regular travels with his parents, Eskandar became aware at an early age of the different traditional clothing of many countries. Clothes that are not governed by 'trends' but by function and tradition – layers that could be removed or added as temperatures rose or fell – a volume that gave ease of movement and comfort. This was the major influence on his collection and Eskandar has taken many of these traditional shapes and made them wearable today. Using natural and noble fabrics, the collection has become a synthesis of cultures and traditions. Being taught to knit by his grandmother as a young boy gave Eskandar the first medium to start expressing himself. Luxurious cashmere knits now form the core of the collection and are sought out worldwide by loyal customers.

Philip Pickett conductor

Musical Director and founder of the ensembles New London Consort and Musicians of the Globe, Philip Pickett is considered one of today's most eminent advocates of period performance. Philip Pickett began his musical career as a trumpeter before becoming one of Britain's leading recorder players. Associate Artists of London's South Bank Centre between 1996-2005, Philip Pickett and the New London Consort have performed in some of the most prestigious concert halls in the world. In November 2003 Philip Pickett conducted the NLC's acclaimed Jonathan Miller production of Monteverdi's L'Orfeo at London's QEH, with later revivals at major concert venues in Europe, South America and Asia. Philip Pickett and the NLC recorded exclusively for Decca for 15 years, making more than 40 CDs. As guest conductor Philip Pickett is regularly invited to appear with the Orchestre National des Pays de la Loire in France and the Aarhus and Aalborg Symphony Orchestras in Denmark. In recent seasons he has also conducted the Rotterdam Philharmonic Orchestra, Orchestre National de Lille, Orchestre de Bretagne, Orquesta de Granada, Orquesta de Navarra, Mexico City Philharmonic and Macau Orchestra. In April 2004 he conducted a new production of Monteverdi's L'Orfeo at Lyon National Opera. From 1996-2003 Philip Pickett was artistic director of the South Bank's annual Early Music Festival. In 1995 he was appointed Director of Early Music at Shakespeare's Globe Theatre in London.

New London Consort

One of the world's leading early music ensembles, Philip Pickett's versatile New London Consort explores a uniquely wide and colourful repertoire of Renaissance and Baroque music presented in interesting and carefully planned programmes designed to combine the very best in scholarship and entertainment. The principal artists, all established soloists in their own right, share a rare unanimity of purpose and style, resulting in the New London Consort's undisputed reputation for artistry, flair and virtuosity. Their concerts and recordings, while frequently including first modern performances of unpublished, undiscovered or reconstructed masterpieces, also shed unexpected and often controversial new light on more familiar works. A former associate ensemble of London's South Bank Centre, the Consort is a regular visitor to major festivals and concert halls throughout the UK and the world. Most recent performances have included Monteverdi's L'Orfeo (directed by Jonathan Miller) on tour in major halls in Europe, South America and China; Purcell's The Indian Queen in Seville and Paris, and Bach's Easter Oratorio in Strasbourg and Perth Australia. Much of the Consort's repertoire has been broadcast by BBC Radio 3. On TV the Consort was featured in the BBC Music in Time series, the BBC2 Music in Camera series and both of the Westminster Abbey Purcell Centenary concerts in 1995. Major film and TV soundtracks include Channel 4's Tales from the Decameron, the BBC TV Shakespeare Series, Lady Jane, Robin Hood Prince of Thieves, A Man for all Seasons, Hamlet, Dangerous Beauty, Nostradamus and Elizabeth. The New London Consort has recorded more than 40 CDs for Decca Classics, a series of CDs for Linn Records and a CD of Music for Queen Mary with the Choir of Westminster Abbey.

www.newlondonconsort.com