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Dido and Aeneas

MARK MORRIS DANCE GROUP

THE KING'S THEATRE

INTERNATIONAL *festival*

*Under the
Patronage of
Her Majesty
the Queen and
Her Majesty
Queen
Elizabeth the
Queen Mother*

Mark Morris Dance Group**DIDO AND AENEAS**

By Henry Purcell

Libretto by Nahum Tate

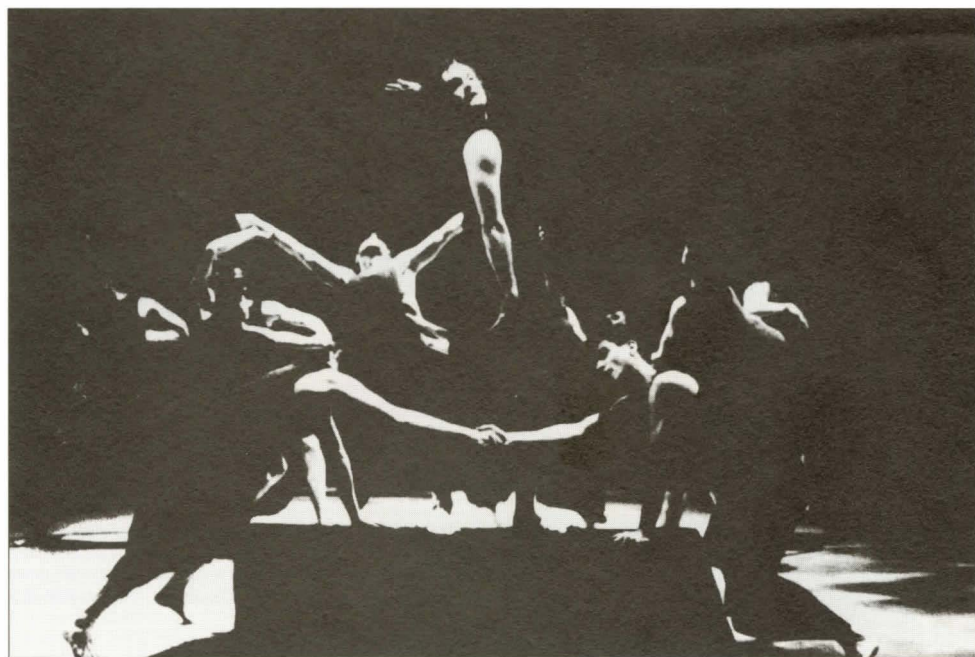
These performances of the Mark Morris Dance Group are sponsored by the Lila Wallace Readings Digest Fund

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**KINGS
THEATRE**

*Tuesday 18, Wednesday 19 August at 8.00pm
& Thursday 20 August at 2.30pm & 8.00pm*



DIDO AND AENEAS

By HENRY PURCELL

Libretto by NAHUM TATE

Staged and

Choreographed by **Mark Morris**

Conducted by **Gareth Jones**

Set Designer **Robert Bordo**

Lighting Designer **James F Ingalls**

Costume Designer **Christine Van Loon**

Belinda **Penny Hutchinson** **Rebecca Evans** Soprano

Dido **Mark Morris** **Della Jones** Mezzo soprano

Second Woman **Rachel Murray** **Rosemary Joshua** Soprano

Aenas **Guillermo Resto** **James Maddalena** Baritone

Sorceress **Mark Morris** **Della Jones** Mezzo soprano

Witches **Ruth Davidson** **Rebecca Evans** Soprano

Keith Sabado **Rosemary Joshua** Soprano

Sailor **Jean-Guillaume Weis** **James Maddalena** Baritone

Courtiers, Witches, Spirits, Sailors, Conscience

Alyce Bochette, Ruth Davidson, Tina Fehlandt, Penny Hutchinson, Olivia Maridjan-Koop (August 19, 20 evening), **Rachel Murray, Kraig Patterson, Keith Sabado, William Wagner, Jean-Guillaume Weis, Megan Williams** (August 18, 20 matinee)

Scottish Ensemble

Leader **Jonathan Rees**

Schola Cantorum

Director **Eric Ibler**

Synopsis

Scene 1. The Palace

The Trojan war is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Aeneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief, that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

Scene 2. The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

Scene 3. The Grove

Dido and Aeneas make love. Another triumph for the hero. The royal party enters and tells a story for Aeneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

Scene 4. The Ships

Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

Scene 5. The Palace

Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

L I B R E T T O

A N O P E R A

Perform'd at
Mr. JOSIAS PRIEST's Boarding-School at
CHELSEY.

By Young Gentlewomen.
The Words Made by Mr. NAT. TATE.
The Mufick Compos'd by Mr. Henry Purcell.

A C T the Firft,
Scene the Palace

Enter *Dido* and *Belinda*, and *Train*.

- Bel.* SHAKE the Cloud from off your Brow,
Fate your wishes do Allow.
Empire Growing,
Pleasures Flowing,
Fortune Smiles and so should you,
Shake the Cloud from off your Brow,
- Cbo.* Banish Sorrow, Banish Care,
Grief should ne're approach the Fair.
- Dido,* Ah! *Belinda* I am prest,
With Torment not to be Confest.
Peace and I are Strangers grown,
I Languish till my Grief is known,
Yet wou'd not have it Guest.
- Bel.* Grief Encreasing, by Concealing,
Dido Mine admits of no Revealing.
- Bel.* Then let me Speak the *Trojan* guest,
Into your tender Thoughts has prest.
- 2 Women,* The greatest blessing Fate can give,
Our *Cartbage* to secure, and *Troy* revive.
- Cbo.* VVhen Monarchs unite how happy their State,
They Triumph at once on their Foes and their Fate.
- Dido,* VVhence could so much Virtue Spring,
VVhat Stormes, what Battels did he Sing.
Anchises Valour mixt with *Venus's* Charms,
How soft in Peace, and yet how fierce in Armes.
- Bel.* A Tale so strong and full of wo,
Might melt the Rocks as well as you.
- 2 Women,* VVhat stubborn Heart unmoved could see,
Such Distress, such pity.
- Dido,* Mine with Stormes of Care oppress'd,
Is Taught to pity the Distrest.
Mean wretches grief can Touch,
So soft so sensible my Breast,
But Ah! I fear, I pity his too much.

Bel. Fear no danger to Ensue,
2 Women, The *Hero* Loves as well as you.
Cho. Ever Gentle, ever Smiling,
 And the Cares of Life beguiling.
Cupid Strew your path with Flowers,
 Gathered from *Elizian* Bowers.

Dance this Cho. The Baske.

Æneas Enters with his Train.

Bel. See your Royal Guest appears,
 How God like is the Form he bears.
Æn. VVhen Royal Fan shall I be blest,
 VVith cares of Love, and State distrest.
Dido. Fate forbids what you Ensue,
Æneas has no Fate but, you.
 Let *Dido* Smile, and I'll defie,
 The Feeble stroke of Destiny.

Cho. *Cupid* ony throws the Dart.
 That's dreadful to a Warriour's Heart.
 And she that VVounds can only cure the Smart.

Æn. If not for mine, for Empire's sake,
 Some pity on your Lover take.
 Ah! make not in a hopeles Fire, x
 A *Hero* fall, and *Troy* once more Empire.

Bel. Pursue thy Conquest, Love—her Eyes,
 Confess the Flame her Tongue Denyes.

A Dance Gittars Chacony

Cho. To the Hills and the Vales, to the Rocks and the Mountains
 To the Musical Groves, and the cool Shady Fountains.
 Let the Triumphs of Love and of Beauty be Shown,
 Go Revel ye *Cupids*, the day is your own.

The Triumphant Dance.

ACT the Second,

Scene the Cave.

Enter Sorcerers.

Sorc. W Eyward Sisters you that Fright,
 The Lonely Traveller by Night.
 VVho like dismal Ravens Crying,
 Beat the VVindowes of the Dying.
 Appear at my call, and share in the Fame,
 Of a Mischief shall make all *Carsbage* to Flame.

Enter Inchanteresses.

Incha. Say *Beldam* what's thy will,
Harms our Delight and Mischief all our Skill,

Sorc. The Queen of *Carthage* whom we hate,
As we do all in prosperous State.
E're Sun set shall most wretched prove,
Deprived of Fame, of Life and Love.

Cho. Ho, ho, ho, ho, ho, ho, &c.

Incha. Ruin'd e're the Set of Sun,
Tell us how shall this be done.

Sorc. The *Trojan* Prince you know is bound
By Fate to seek *Italian* Ground,
The Queen and He are now in Chase,
Hark, how the cry comes on apace.
But when they've done, my trusty Elf
In form of *Mercury* himself.
As sent from *Jove* shall chide his stay,
And Charge him Sail to Night with all his Fleet away.
Ho, Ho, ho, ho, &c. [*Enter 2 Drunken Saylor's, a Dance*

Sorc. But e're we, we this perform.
We'l Conjure for a Storm
To Mar their Hunting Sport,
And drive 'em back to Court.

Cho. In our deep-Vaulted Cell the Charm wee'l prepare,
Too dreadful a Practice for this open Air,
Eccho Dance.
Inchanteresses and Fairees.
Enter Æneas, Dido and Belinda, and their Train.
Scene the Grove.

Bel. Thanks to these Lovesome Vailes,
Cho. These desert Hills and Dales.
So fair the Game, so rich the Sport,
Diana's self might to these Woods Refort.
Gister Ground a Dance.

2d. Wom. Oft she Visits this Loved Mountain,
Oft she bathes her in this Fountain.
Here *Acteon* met his Fate,
Pursued by his own Hounds,
And after Mortal Wounds.
Discovered, discovered too late.
A Dance to Entertain Æneas, by Dido Vemon.

Æneas, Behold upon my bending Spear,
A Monsters Head stands bleeding.
VVith Tusshes far exceeding,
These did *Venus* Huntsmen Tear.

Dido. The Skies are Clouded, heark how Thunder
Rends the Mountain Oaks afunder.
Haft, haft, to Town this open Field,
No Shelter from the Storm can yield. [Exit.

{ *The Spirit of the Sorceress descends*
to *Æneas in likeness of Mercury.*

Spir. Stay Prince and hear great *Joves* Command,
He summons thee this Night away.

Æn. To Night.

Spir. To Night thou must forsake this Land,
The Angry God will brook no longer stay,
Joves Commands thee wast no more,
In Loves delights those precious Hours,
Allowed by the Almighty Powers.
To gain th' *Hesperian* Shore,
And Ruined *Troy* restore.

Æn. *Joves* Commands shall be Obey'd,
To Night our Anchors shall be weighed,
But ah! what Language can I try,
My Injured Queen to pacify.
No sooner she resigns her Heart,
But from her Arms I'm forc't to part.
How can so hard a Fate be took,
One Night enjoy'd, the next forlook.
Your be the blame, ye Gods, for I
Obey your will-but with more Ease cou'd dye.

ACT the Third,

Scene the Ships.

Enter the Saylor.

The Sorceress and her Inchanters.

Cho. Come away, fellow Saylor your Anchors be
Time and Tide will admit no delaying. (weighing,
Take a Bouze short leave of your Nymphs on the Shore,
And Silence their Morning,
VVith Vows of returning.
But never intending to Visit them more.

The Saylor's Dance.

Sorc. See the Flags and Streamers Curling,
Anchors weighing, Sails unfurling.
Pæbus pale deluding Beames,
Guilting more deceitful Streams.
Our Plot has took,
The Queen forsook, ho, ho, ho.
Elisas ruin'd, ho, ho, ho, next Motion,
Must be to storme her Lover on the Ocean.
From the Ruines of others our pleasure we borrow,
Elisas bleeds to Night, and *Carthage* Flames tomorrow.

Cho. Destruction our delight, delight our greatest Sorrow,
Elisas dyes to Night, and *Carthage* Flames to Morrow.
{ *Jack of the Lanthorn leads the Spaniards*
out of their way among the Inchanters.
A Dance.

Enter Dido, Belinda, and Train.

- Dido* Your Council all is urged in vain,
To Earth and Heaven I will Complain.
To Earth and Heaven why do I call,
Earth and Heaven conspire my Fall.
To Fate I Sue, of other means bereft,
The only refuge for the wretched left.
- Bel.* See Madam where the Prince appears,
Such Sorrow in his Looks he bears, [*Æneas Enters*
- Æn.* As wou'd convince you still he's true,
What shall lost *Æneas* do.
How Royal fair shall I impart,
The Gods decree and tell you we must part.
- Dido* Thus on the fatal Banks of *Nile*,
Weeps the deceitful Crocodile.
Thus Hypocrites that Murder Act,
Make Heaven and Gods the Authors of the Fact.
- Æn.* By all that's good,
- Dido* By all that's good no more,
All that's good you have Forsworn.
To your promised Empire fly,
And let forsaken *Dido* dye.
- Æn.* In spite of *Jove's* Command I stay,
Offend the Gods, and Love obey.
- Dido* No faithless Man thy course pursue,
I'm now resolved as well as you.
No Repentance shall reclaim,
The Injured *Dido* slighted Flame.
For 'tis enough what e're you now decree,
That you had once a thought of leaving me.
- Æn.* Let *Jove* say what he will I'll stay.
- Dido.* Away [*Exit Æn.*
To Death I'll fly, if longer you delay.
But Death, alas? I cannot Shun,
Death must come when he is gone.
- Cho.* Great minds against themselves Conspire,
And shun the Cure they most desire.
- Dido.* Thy Hand *Belinda*, - darkness shades me,
{*Cupids* appear in the
Clouds o're her Tomb.
On thy Bosom let me rest,
More I wou'd but Death invades me.
Death is now a Welcom Guest,
When I am laid in Earth my wrongs Create.
No trouble in thy Breast,
Remember me, but ah! forget my Fate.
- Cho.* With drooping Wings you *Cupids* come,
To scatter Roses on her Tomb.
Soft and Gentle as her Heart,
Keep here your Watch and never part.
[*Cupids Dance.*

FINIS.

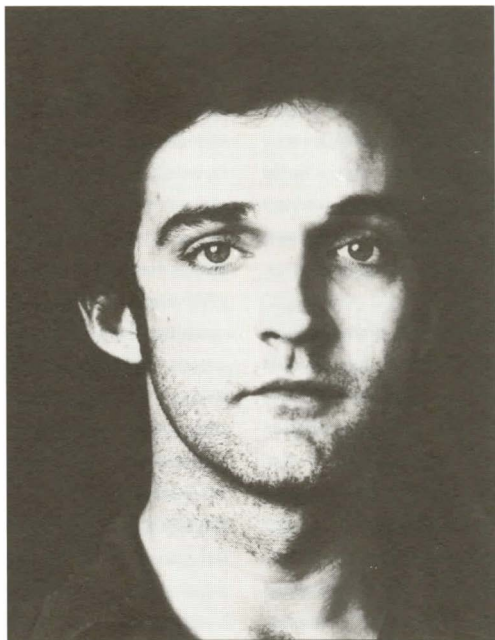
Libretto Facsimile of original text by Nahum Tate

Henry Purcell

Henry Purcell was born in 1659 and died in Westminster in 1695. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theatre. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead. He was buried in Westminster Abbey on November 26, 1695.

Purcell was one of the greatest composers of the Baroque period and one of the greatest of all English composers. His earliest surviving works date from 1680 but already show a complete command of the craft of composition. They included the fantasias for viols, masterpieces of contrapuntal writing in the old style, and some at least of the more modern sonatas for violins, which reveal some acquaintance with Italian models. In time Purcell became increasingly in demand as a composer, and his theatre music in particular made his name familiar to many who knew nothing of his church music or the odes and welcome songs he wrote for the court. Much of the theatre music consists of songs and instrumental pieces for spoken plays, but during the last five years of his life Purcell collaborated on five "semi-operas" in which the music has a large share, with divertissements, songs, choral numbers and dances. His only true opera (i.e. with music throughout) was *Dido and Aeneas*, written for a girls' school at Chelsea; despite the limitations of Nahum Tate's libretto it is among the finest of seventeenth century operas.

Dramatic music includes *Dido and Aeneas* (1689) and semi-operas: *Dioclesian* (1690); *King Arthur* (1691); *The Fairy Queen* (1692); *The Indian Queen* (1695); *The Tempest* (c1695); and songs and incidental music for over 40 plays. Sacred music: 65 anthems. Other vocal music: 24 *odes and welcome songs, court songs*. Instrumental music: 13 *fantasias* for viols, two *in nomines* for viols, *Chacony*, 22 *sonatas*, 8 *suites*, 5 *organ voluntaries*.



MARK MORRIS was born and raised in Seattle, Washington where he studied with Varla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also

worked extensively in opera. In December of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels where from 1988 - 1991 he was Director of Dance. Mr Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP

was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS Dance in America Series and London Weekend Television's South Bank Show. From 1988-1991 the Group was resident company at the Théâtre Royal de la Monnaie in Brussels.

GARETH JONES, born Port Talbot, studied Manchester University and RNCM. Currently Welsh National Opera Chorus Master. Worked as repetiteur with Opera North and Scottish Opera and as assistant conductor with Opera North on *Intermezzo* and *Rake's Progress* and with Scottish Opera on *Figaro* and *Billy Budd*. Has recorded frequently for Radio 3 with BBC Welsh Symphony Orchestra. 1986 prize winner at 2nd Leeds Conducting Competition. Appointed Associate Music Director and Chorus Master of the new D'Oyly Carte Opera Company conducting *Yeoman Of The Guard*, *Iolanthe*, *Mikado* and *Pirates Of Penzance*. For Welsh National Opera Gareth has conducted performances of *The Barber Of Seville*, *La Traviata*, *Die Fledermaus* and most recently conducted all performances of the summer '91 tour of *Emani*.

THE SCOTTISH ENSEMBLE is a group of eleven strings, at times augmented by wind players. In addition to appearances in regular concert halls they perform at venues of historic interest such as Hopetoun House, Brodie Castle, Haddo House, the National Gallery of Scotland and Culzean Castle. Recently the Ensemble has also been busy outside Scotland with a sell-out tour of northern Spain and capacity audiences at the Cheltenham Festival and at the group's debut in London. The Scottish Ensemble records regularly

with Virgin Classics, releasing another two discs in September 1991 and recording another three during the winter, which included the complete Brandenburg Concertos by Bach with a line-up of international soloists.

SCHOLA CANTORUM OF EDINBURGH formed in 1983 as Scotland's first Schola Cantorum and Edinburgh's premier group of professional singers. Schola Cantorum consists of 22 singers. The group performs works ranging from early accappella polyphony, orchestrally accompanied baroque masses and newly commissioned works to Lieder recitals and opera productions for performance in cathedrals and concert halls throughout Britain and Europe. 1991 saw Schola Cantorum being invited to perform for HRH the Princess of Wales at the National Gallery of Scotland in performances of Prince Albert's Songs. Next season sees works by Bach, Mozart, Faure, Schoenberg and Britten with invitations to perform in France, Germany, Malta and USA.

ROBER BORDO (*set designer*), a painter, first worked with Mark Morris on the set of *The Death of Socrates* at Dance Theatre Workshop in New York City in 1983. A native of Montreal, he has designed the sets for Mark Morris Dance Group PBS/Danmarks Radio 1986 television programme, and the Dance Group's production of *Stabat*

Mater at the Brooklyn Academy of Music's 1987 Next Wave Festival. In February of this year, he designed sets and costumes for Les Grands Ballets Canadiens's *Paukenschlag*, choreographed by Mr. Morris. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programmes.

JAMES F. INGALLS (*lighting designer*) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, and *Ein Herz* at the Paris Opera Ballet. He designed *Ola Chica* for William Whitener and *Ballet Hispanico*, and *Shoulder to Shoulder* for Joachim Schlömer in London. Also in the United Kingdom, Mr. Ingalls designed *Richard II* for Ron Daniels at the Royal Shakespeare Company, *Nixon in China* at the Edinburgh International Festival and *The Electrification of the Soviet Union* and *The Magic Flute* for Peter Sellars at Glyndebourne Festival Opera.

CHRISTINE VAN LOON (*costume designer*) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Bejart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including

L'Allegro, il Penseroso ed il Moderato.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theatre since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

JOE BOWIE was born in Lansing, Michigan and began dancing while attending Brown University. After graduating with a B.A. in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, Doug Varone, Milton Myers, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the

honor of working with dance master Hanya Holm. She appears in *Hanya. Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project. During February 1992 she was a visiting artist at the University of Minnesota.

PENNY HUTCHINSON is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumna of the Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. She will join the faculty of New York University Tisch School of the Arts in September and has also taught for the dance company in residence at Theatre Ulm in Ulm, Germany. Ms. Hutchinson is the recipient of a 1990 New York Dance and Performance Award (Bessie).

DAN JOYCE from Stuart, Virginia, began his professional dance train-

ing at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theatre before joining Concert Dance Company of Boston for four years. With Concert Dance Company, he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris and David Gordon, among others. He joined the Mark Morris Dance Group in 1988.

OLIVIA MARIDJAN-KOOP, born in Brussels, studied for four years at the Folkwang Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her *Sacre du Printemps*. Ms. Maridjan-koop has worked with Mark Morris since September, 1988.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S. and Europe and filmed for Public Broadcasting System's *Alive From Off Centre*. She was on the faculty of New York University Tisch School of the Arts for many years. Ms. Marshall recent-

ly completed a tour with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's *Harry* in New York City.

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

KRAIG PATTERSON "The belief that becomes truth for me...is that which allows me the best use of my strength, the best means of putting my virtues into actions." (Andre Gide)

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

GUILLERMO RESTO, recipient of a New York Dance and Performance

Award (Bessie) has danced with Mark Morris since 1983.

KEITH SABADO, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company and in the role of Hung Ch'ang-ch'ing in the 1988 Edinburgh International Festival production of *Nixon in China*.

JEAN-GUILLAUME WEIS studied classical and modern dance at the Conservatory of Luxembourg and the Ballet Contemporain de Bruxelles with which he performed for three years. He has also performed in numerous works by Joachim Schlömer and has worked with Mark Morris since 1988.

MEGAN WILLIAMS was born in Southern California and later moved to Toronto, Canada where she began her dance training. She graduated with a B.F.A. from the Juilliard School, New York, in 1984 where she was the recipient of the Jose

Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

REBECCA EVANS (soprano) graduated with distinction from the Guildhall School of Music in 1990 and, the following year, received critical acclaim in the role of Ilia in Welsh National Opera's production of *Idomeneo*. Winner of numerous awards, she appeared in *Il Re Pastore* at Aldeburgh and returned to WNO to sing Norina in *Don Pasquale*. Concert performances have included the BBC Proms and the Welsh Proms as well as St David's Day celebrations in Toronto.

ROSEMARY JOSHUA (soprano) recently received the Royal Philharmonic Society debut award, and although only a recent graduate, has already sung major roles with English National Opera, Scottish Opera and the Buxton Festival. She has had a particular success in the Mozart repertory, and is equally at home as an oratorio singer. In addition she has recently sung in ENO's *Die Fledermaus* and *The Mikado* and plans include their new productions of Janacek's *The Adventures of Mr Broucek* and the subsequent EMI recording.

DELLA JONES (mezzo soprano) was born in Neath and studied at the Royal College of Music in London where she won the Kathleen Ferrier Memorial Scholarship. She has sung with all the major UK opera companies, including regular appearances at the Royal Opera House Covent Garden. She has performed extensively abroad, and is a regular broadcaster both on television and radio. Her many recordings include *L'Incontro Improvviso* and *Il Ritorno Di Tobias* with Dorati, *L'Incoronazione di Poppea* with Hickox and Donna Elvira in *Don Giovanni* with Ostman.

JAMES MADDALENA (baritone) was last seen in Edinburgh in 1988 when he gained international acclaim for his portrayal of Richard Nixon in John Adam's *Nixon in China* with Houston Grand Opera. He sang Aeneas with the Mark Morris Dance Group in the Théâtre Royal de la Monnaie in Brussels, and has also sung at Glyndebourne, Houston Grand Opera, Brooklyn Academy of Music, and in Peter Sellars's productions of *The Marriage of Figaro* and *Così fan Tutte*, both televised. He also sang in the world premiere of Tippett's *New Year*.

Mark Morris Dance Group

Dancers

Alyce Bochette, Joe Bowle, Ruth Davidson, Tina Fehlandt, Penny Hutchinson, Dan Joyce, Olivia Marldjan-Koop, Clarice Marshall, Rachel Murray, June Omura, Kralg Patterson, Mireille Radwan-Dana, Guillermo Resto, Keith Sabado, William Wagner, Jean-Guillaume Wels, Megan Williams

<i>Artistic Director</i>	Mark Morris
<i>General Director</i>	Barry Alterman
<i>Managing Director</i>	Nancy Umanoff
<i>Technical Director:</i>	Johan Henckens
<i>Development Director:</i>	Karen Hershey
<i>Lighting Supervisor:</i>	Michael Chybowski
<i>Assistant to the Managing Director:</i>	Tom Geyer
<i>Musical Director:</i>	Linda Dowdell
<i>Costumer:</i>	Susan Ruddle
<i>Computer Systems Advisor:</i>	Peter Prunka
<i>Accountant:</i>	Kathryn Lundquist, CPA
<i>Legal Counsel:</i>	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)

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The Mark Morris Dance Group receives additional support from Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programmes.

For information contact:

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(tel) (212) 219-3660 (fax) (212) 219-3960**

Thanks to Maxine Morris and god. Dido and Aeneas could not have been realised without the dedication, improvisation and fantastical imagination of the dancers involved. Thank you.

King's Theatre

Theatre Manager	Christopher Potter
Deputy Manager	Ken Gray
Stage Manager	Iain Gillespie
Chief Electrician	Andy Davenport

Edinburgh Festival Society

Sound Coordinator	Ian Gibson
Lighting Coordinator	Perryn Leech
Construction Crew	Danny Hones
	Neville Kilkenny
	Alan Proudfoot
	Phil Young
Lighting Hire supplied by	Stage Electrics
Sound Equipment supplied by	GB Professional Audio

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