

MARK MORRIS DANCE GROUP

Edinburgh  
International FESTIVAL

17 - 19 AUGUST 1993



Playhouse Theatre



Edinburgh  
International FESTIVAL

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

Presented by the Edinburgh Festival Society with the  
financial assistance of the City of Edinburgh,  
Scottish Arts Council and Lothian Regional Council  
with further funding from donors and sponsors.

## MARK MORRIS DANCE GROUP

artistic director **Mark Morris**

### NEW LOVE SONG WALTZES

*INTERVAL*

### A SPELL

*Pause*

### MOSAIC AND UNITED

*INTERVAL*

### LOVE SONG WALTZES

These performances of the Mark Morris Dance Group are sponsored by the Lila Wallace-Reader's Digest Fund. The Mark Morris Dance Group's rehearsal and creation time has been supported by a grant from the Andrew W. Mellon Foundation.

*Special thanks to all who have assisted in the necessarily hasty relocation of these performances*

**MEADOWBANK HALL NO.1**

TUESDAY 17 - THURSDAY 19 AUGUST 7.30PM

# **MARK MORRIS DANCE GROUP**

Choreography by **Mark Morris**

*dancers*

**Alyce Bochette, Joe Bowie, Ruth Davidson**

**Tina Fehlandt, Dan Joyce, Olivia Maridjan-Koop, Clarice Marshall,**

**Rachel Murray, June Omura**

**Kraig Patterson, Mireille Radwan-Dana**

**Guillermo Resto, Keith Sabado,**

**William Wagner, Megan Williams**

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## **JOHANNES BRAHMS (1833-1897)**

### **New Love Song Waltzes**

Neue Liebesliederwalzer Op.65

*Lighting*

**James F. Ingalls**

*Soprano*

**Amanda Roocroft**

*Mezzo-soprano*

**Felicity Palmer**

*Tenor*

**John Mark Ainsley**

*Baritone*

**Thomas Allen**

*Piano*

**Malcolm Martineau, Linda Dowdell**

*Dancers*

**Alyce Bochette, Joe Bowie, Ruth Davidson**

**Tina Fehlandt, Dan Joyce, June Omura**

**Kraig Patterson, Guillermo Resto**

**Keith Sabado, Megan Williams**

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## **JOHN WILSON (1595-1674)**

### **A Spell**

*Where the bee sucks; Stay, O stay; Do not fear to put thy feet;*

*Take, O take those lips away*

*Lighting*

**Michael Chybowski**

*Costumes*

**Susan Ruddie**

*Lute*

**Tom Finucane**

*Countertenor*

**Christopher Robson**

*Dancers*

**Ruth Davidson, Mark Morris, Guillermo Resto**

## **HENRY COWELL (1897-1965)**

### **Mosaic and United**

String Quartet No.3, Mosaic, I-II-III-IV-V-III-I

String Quartet No.4, United, I-II-III-IV-V

<i>Lighting</i>	<b>Michael Chybowski</b>
<i>Costumes</i>	<b>Isaac Mizrahi</b>
<i>The Emperor Quartet</i>	<b>Martin Burgess</b> <i>violin</i> , <b>Clare Hayes</b> <i>violin</i> <b>Fiona Bonds</b> <i>viola</i> , <b>William Schofield</b> <i>cello</i>
<i>Dancers</i>	<b>Tina Fehlandt, Dan Joyce, Keith Sabado</b> <b>William Wagner, Megan Williams</b>

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## **JOHANNES BRAHMS**

### **Love Song Waltzes**

Liebesliederwalzer Op.52

<i>Lighting</i>	<b>James F. Ingalls</b>
<i>Soprano</i>	<b>Amanda Roocroft</b>
<i>Mezzo-soprano</i>	<b>Felicity Palmer</b>
<i>Tenor</i>	<b>John Mark Ainsley</b>
<i>Baritone</i>	<b>Thomas Allen</b>
<i>Piano</i>	<b>Malcolm Martineau, Linda Dowdell</b>
<i>Dancers</i>	<b>Joe Bowie, Tina Fehlandt, Dan Joyce</b> <b>Olivia Maridjan-Koop, Clarice Marshall</b> <b>Rachel Murray, Kraig Patterson</b> <b>Mireille Radwan-Dana, Guillermo Resto</b> <b>Keith Sabado, William Wagner, Megan William</b>

# NEUE LIEBESLIEDER WALZER

## No.1

There's nought, oh heart,  
can save thee,  
if on love's sea  
thou put from shore!  
'Tis strewn with wrecks  
unnumber'd;  
destruction fell on all they bore!

## No.2

Shadowy gloom of the night,  
tempest-toss'd wave of the seas!  
Who, 'mid comfort and light,  
dwelling serenely at ease,  
knows of your terror and wonder?  
None but the trav'ler forlorn,  
who in the midnight storm,  
sailing the wat'ry waste,  
far on his home doth ponder.

## No.3

Erewhile upon my fingers  
full many a ring was flashing,  
given me by my brother,  
by dear affection mov'd.  
Alas, I gave them one and all  
to the fair but perfidious  
youth I lov'd.

## No.4

Ye eyes of darkness,  
if ye but beckon  
great monarchs tremble,  
and lands are stricken.

How wilt thou stand  
in danger's hour,  
my heart, against  
th'all-conquering pow'r?

## No.5

Guard thy son,  
good neighbour mine,  
guard him now from sorrow,  
for I weave a potent spell  
from each night till morrow.

If from smiles and burning looks  
(sighs and tears I name not!)  
he should 'scape me, oh beware,  
that thy cottage flame not!

## No.6

Roses red I wear, my mother,  
though I'm pale as any wraith.  
'Tis because the rose will shower,  
like myself, its leaves in death.

## No.7

From yon hills the torrent speeds,  
and the rain ne'er ceases;  
would that I might give to thee  
hundred thousand kisses.

## No.8

Secret nook in shady spot,  
'mongst the waving grasses!  
Dreaming, by the world forgot,  
fleet the bright hour passes!

## No.9

Sharp poisoned arrow  
rankles at my heart's core;  
how can a maiden,  
blossoming fair, a lover disdain?  
Ah me, how can she  
live without love's  
sweet pleasure and pain?

## No.10

To many a maid I whisper soft,  
the while my heart's in anguish;  
'tis that to thee my thoughts I waft,  
Nonna, for thee I languish!

### No.11

I will hear no more of love;  
Thou wilt but deceive me!  
Never wilt thou cease to rove;  
go, thou flatt'rer, leave me!  
If thou needs must set a snare,  
seek some prey unwary!  
Wounded bird will sure beware,  
and of trust be chary!

### No.12

Darksome wood,  
thy shadows are so gloomy!  
Aching heart,  
so heavy is thy sorrow!  
Is't for evermore  
that we are parted?  
Must I sigh forlorn,  
lone, weary hearted?

### No.13

Seat thyself, my dearest heart,  
not so close to me!  
Do not gaze on me, and start,  
pale and wistfully!  
Though thy heart within thee  
burns,  
ah, forbear, and come not near,  
lest the world the secret learn  
how I hold thee dear, so dear.

### No.14

Eyes of lightning, raven hair,  
gentle words, the soul caressing;  
these have brought to me despair,  
from the youth  
my heart possessing!  
Can the sunbeams turn to snow,  
morning wear night's dusky pinion?  
Can a burning heart forego  
love's delight or love's dominion?  
Is the meadow gay with light  
that the flow'r in darkness perish?  
Or doth youth in love delight  
that no heart it have to cherish?

### Conclusion

Now, ye Muses, be hush'd!  
Ye've sought to tell, but how vainly,  
of the sorrow and joy  
swaying a fond lover's heart.  
Ye the heart's cruel wounds  
cannot heal from love's barbed  
arrow;  
torments t'assuage, oh, that ye  
only,  
ye kind ones, can do.

*Joachim, in a few well-chosen  
words, was asking us not to lose the  
opportunity of drinking the health of  
the greatest composer, when, before he  
could finish the sentence, Brahms  
bounded to his feet, glass in hand, and  
called out, "Quite right! Here's  
Mozart's health!" and walked round,  
clinking glasses with us all.  
Sir Charles Stanford, Studies and  
Memories, (1908)*

*On one occasion Brahms was  
asked to write in the visitor's book after  
an evening's musical entertainment.  
He inscribed the first few bars of The  
Blue Danube, and under them the  
words "Not by Johannes Brahms,  
alas!"*

Story often told by Ravel

## A SPELL

*Words by William Shakespeare*

### **Where the Bee Sucks**

Where the bee sucks there suck I,  
In a cowslip's bell I lie,  
There I couch when Owls do cry,  
On the bat's back I do fly  
After summer merrily.  
Merrily merrily shall I live now  
Under the blossom that hangs on  
the bow.

### **Stay O Stay**

Stay O stay why dost thou fly me,  
Turn again and lay thee by me,  
I am neither Snake nor Adder,  
I'll not hurt thee come and try me,  
None shall of thy sight be gladder,  
Come and rest thee on my Bosom,  
I'll but braid thy locks  
and loose 'em  
Dew and drench them with the  
showering,  
Of mine eyes that hither woos 'em  
With a fragrant stream down  
pouring.  
Yet not drown nor hurt them  
sweetest  
If for fear of that thou fleetest  
They'll be dry if thou but eye them  
Or if thou shalt think it meetest  
With my sighs I'll fann and dry  
them  
See Love I have made thee posies  
Pictures of thee Pinkes and roses  
Each divided with a Lily,  
Make them good with kind  
supposes  
Though the present be but silly.  
For though lovelier sweets be  
dwelling  
In thy face so far excelling  
As 'twas made to make earth sweet  
with

Yet are these the lik'st in smelling  
To thyself that I could meet with.  
Come and thou shalt tast of twenty  
Sorts of fruit that here in plenty  
Lie t'invite thee, blue dew berries  
Grapes and Damsons to content  
thee  
Strawberries, Green Figgs and  
Cherries.

Ask these Hills and Mountains  
tow'ring  
Ask these vales and Meadows  
flow'ring  
All will tell thee what my smart is  
If thou can'st not in my show'ring  
Eyes and sighs read whose my Heart  
is.  
Ah, 'twill be to thee no glory  
To be nam'd in my Death story  
When thou seest it thou wilt rend it  
And I know thou wilt be sorry  
When 'twill be too late to mend it.

### **Do Not Fear to Put Thy Feet**

Do not fear to put thy feet  
Naked in the River sweet,  
Think not Newt, nor Leech, nor  
Toad  
Will bite thy foot when thou hast  
trod;  
Nor let the waters, rising high,  
Nor let the waters, rising high,  
As thou wad'st in make thee cry and  
sob,  
But ever live with me,  
And not a wave shall trouble thee.

### **Take, O Take Those Lips Away**

Take, O take those lips away  
That so sweetly were forsworn  
And those eyes, the break of day,  
Lights that do mislead the Morn,  
But my kisses bring again,  
Seals of love, though seal'd in vain.

Hide, O hide those hills of Snow,  
Which thy frozen bosom bears,  
On whose tops the Pinks that grow  
Are of those that April wears.  
But first set my poor heart free,  
Bound in icy chains by thee.

## LIEBESLIEDER WALZER

### No.1

Oh give answer, maiden fairest,  
thou whose smile my heart  
entrances,  
who hast slain me with thy glances,  
tell me, hath thy heart relented?

Or like cloistered nun contented,  
wilt thou dwell by love forsaken?  
say, how long must I entreat thee,  
say, oh fairest, wilt thou meet me?

Nay, to dwell by love forsaken,  
were a doom for which I care not.  
Wistful eyes, take heart, despair  
not,  
when the stars are bright I'll meet  
thee.

### No.2

O'er the rocks the tide beats high,  
lash'd thro' many a furrow.  
If thou ne'er hast learnt to sigh,  
love will teach thee sorrow.

### No.3

Dark-eyed maiden, dark-eyed  
maiden,  
with all fond delights o'erladen!  
Long the staff and cowl had won me  
hadst thou not undone me!

### No.4

Like the sunset's crimson splendour  
I would glow with beauty's fire;

*Schumann, it is true, admired  
Scarlatti, but with a touch of the  
patronage displayed by a Lady  
Bountiful visiting the village, and  
Clara Schumann simply could not  
understand how Brahms could take  
any interest in composers  
earlier than Bach.*

*Constant Lambert, Music Ho!, (1934)*

if one heart to me were tender  
joy unending I'd inspire.

### NO.5

Thou tender trailing ivy,  
why creep so low thy branches  
green?  
Thou damsel young and dainty,  
why is so sad thy mien?  
Oh say, thou glist'ning ivy,  
why is't thou dost not heav'nward  
rise?  
Oh say, thou damsel dainty,  
why melts thy heart with sighs?  
What ivy can grow heav'nward  
with none to give it strength or  
stay?  
Or how can a maid have pleasure  
while he she loves' away?

### No.6

Was once a pretty tiny birdie flew  
where fruit in garden fair hung  
bright to view.  
If that a pretty tiny bird I were,  
I'd fly away and seek yon garden  
fair.  
Lime-twigs and treach'ry all its  
branches bore;  
ah, hapless birdie, thou wilt fly no  
more.  
If that a pretty tiny bird I were,  
I think yon garden I'd beware.



That birdie came in hand of ladye  
bright,  
and there he had full store of fond  
delight.  
If that a pretty tiny bird I were,  
like him to yonder garden straight  
I'd fly.

#### **No.7**

How sweet, how joyous dawn'd each  
morrow  
when he was kind for whom I  
sorrow.  
Then would he stand beneath my  
bower,  
nor lock nor wall to part had  
power.

But, now betide me!  
when now I look on his cold  
averted face beside me,  
he doth not heed that my heart is  
sure!

#### **No.8**

When thy glance is fond and kind,  
and thou smilest on me,  
care and trouble flee behind,  
in thy smiles I sun me.  
Keep alight this fire of joy,  
that it may not perish!  
Ne'er will other lover prove  
what for thee I cherish.

#### **No.9**

In wood embower'd  
'neath azure sky,  
a rosy maid looks  
from lattice high,  
Well guarded is she  
with lock and key,  
with ten iron bars  
is that maiden's doorway made fast  
What, ten iron bars  
are a jest to me,  
as tho' they were glass  
they shall shatter'd be.

#### **No.10**

Oh how soft yon murm'ring stream  
thro' the meadow gliding!  
Oh how sweet, when fond eyes  
beam  
love and trust abiding!

#### **No.11**

No, there is no bearing with these  
spiteful neighbours;  
all one does t'interpret wrongly  
each one labours.  
Am I merry? then by evil  
thoughts I'm haunted;  
am I sad? they say I am  
with love demented.

#### **No.12**

Locksmith, ho!  
a hundred padlocks,  
great and small!  
For the sland'rous lips  
with them I'll fasten  
once and for all.

#### **No. 13**

Bird in air will stray afar,  
seeks a shelter'd bower.  
So the heart a man must find,  
ere its life can flower.

#### **No.14**

Bright thy sheen, oh lucent wave,  
as yon moon above thee!  
Thou, whose heart alone I crave,  
maiden dearest, love me!

#### **No.15**

Nightingale, thy sweetest song  
sounds when night is darkling.  
Kiss me, oh my heart's delight,  
When no star is sparkling.



## **‘The Brahmsfulness is terrific’**

Frank Richards, *The Owl of the Augmented Fourth*, (Raphael Tuck, 1936)

**Love**, *luv*, *n.* an affection of the mind caused by that which delights: the mere pleasure of playing, without stakes.

**Song**, *song*, *n.* a short poem or ballad suitable for singing: an instrumental composition of like form and character.

**Waltz**, *wol(t)s*, *n.* a German dance performed by couples with a rapid whirling motion: a slower circling dance, also in triple time.

*Chambers Dictionary*

Brahms wrote the *Liebeslieder Waltzes* in 1868-9, when he was in his mid-thirties, and the second set followed some six years later. The words of the optional vocal parts come from Daumer's *Polydora*.

Brahms was a North German with the characteristic tendency of North Germans to melancholy and introspection; but he made his home in the south, where melancholy is diffused through a lighter, gayer atmosphere... As his models Brahms recognized Schubert and folk-song... When judging other men's songs, he would often cover the upper stave of the piano accompaniment and look only at vocal line and bass... Arnold Schoenberg, in a famous essay, hailed him as a spiritual ancestor, a "great progressive", "a great innovator in the realm of musical language".

S.S. Prawer, *The Penguin Book of Lieder*, (1964)

The waltz has received august patronage from Beethoven onward, it is true, but the waltzes of the nineteenth-century composers are either definite examples of unbending or definite examples of sophistication - sometimes both.

Constant Lambert, *Music Ho!*, (1934)

The verb *walzen*, whence this word is derived, implies to roll, wallow, welter, tumble down or roll in the dirt or mire. What analogy there may be between these acceptations and the dance, we pretend not to say; but having seen it performed by a select party of foreigners, we could not help reflecting how uneasy an English mother would be to see her daughter so familiarly

treated, and still more to witness the obliging manner in which the freedom is returned by the females.

Charles Burney, *Rees' Cyclopaedia*, (1805)

The waltz has a harmonic characteristic. It is on a one-chord-in-a-measure basis, with the bass of the chord heard on the first beat of the measure and "lumps" of the chord on the other two beats. In the true Viennese waltz the second beat of the accompaniment is played just a trifle before its legal moment, which adds great vitality to the effect.

Percy Scholes, *Oxford Companion to Music*, (1955)

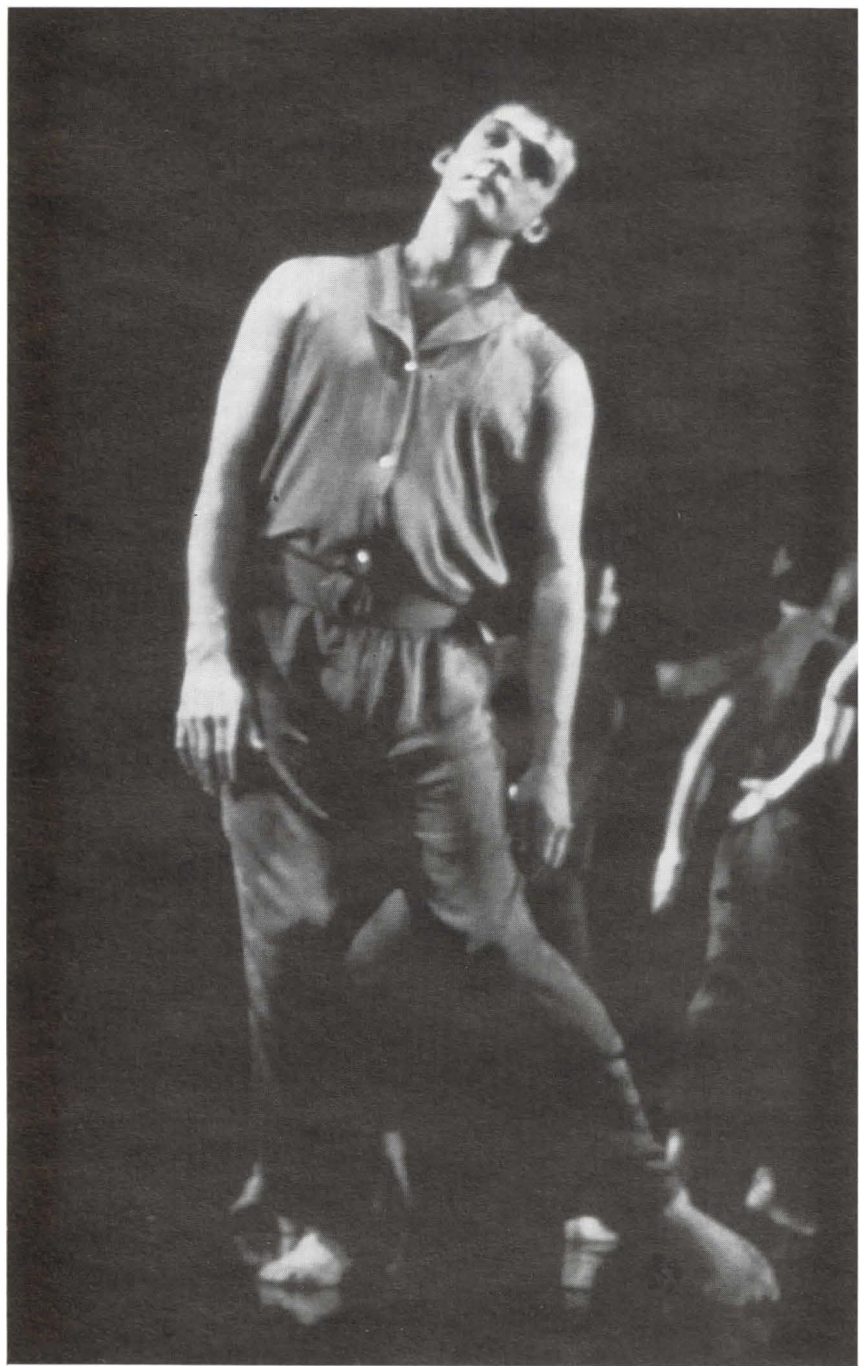
Yesterday I looked through a new symphony in C minor by Brahms, a composer whom the Germans exalt to the skies. He has no charms for me. I find him cold and obscure, full of pretensions, but without any real depths. Altogether it seems to me Germany is deteriorating as regards music.

Tchaikovsky, letter to Mme von Meck, (26 November 1877)

Occasional concert tours with Dr Joachim, visits to the German watering places with Mme Schumann, were the only interruptions to an orderly and methodical life which ended peacefully, due indirectly to a severe chill with which he was attacked at Mme Schumann's funeral.

*Black's Dictionary of Music and Musicians*, (1924)





## WHO IS MARK MORRIS?

Ask a dozen dance enthusiasts who Mark Morris is, and the chances are you'll get at least twice as many answers. He's the choreographer who square-dances to Mozart; the guy who set a disco boogie to a Tchaikovsky waltz; the best modern dance actress since Martha Graham; the worst ham in the business; the heir-apparent to George Balanchine; the precocious superbrat of ballet; the world's most exciting living choreographer. All of the above, and more, are true.

As has frequently been pointed out, probably more people have read about Mark Morris in *Rolling Stone* or *Vanity Fair* than have actually seen him dance (which gives him something else in common with the late Martha Graham). Yet his celebrity status seems to depend more on what he says and does off-stage, than his choreographic output. As if nobody had ever heard of an openly gay choreographer (surely not?), with long hair and flamboyant dress sense (never!), who speaks his mind and occasionally enjoys a beer (what is the world coming to?).

What is seen as 'outrageous excess' does, it is true, occasionally manifest itself on stage. He has incorporated nudity, striptease and wrestling into his ballets; danced with a paper bag over his head; and when he brought his version of *Dido and Aeneas* to last year's Festival, he played both female leads - Queen Dido and the Sorceress. Brilliantly inspired casting or diva-driven megalomania? Or both?

Quite frankly, what Mark Morris says and does pales beside the craft, ingenuity and downright audacity of his dance. As a choreographer he is blessed with an extremely wide-ranging physical vocabulary - unsurprising when one considers he studied flamenco, ballet, ethnic dance and joined a semi-professional Balkan folk troupe in his teens before going on to dance in the companies of Eliot Feld, Lar Lubovitch and Laura Dean. His passion for dance is matched only by his love of music: any music, he says, "as long as it's good". To date, only one of his works is danced to silence, and even here the bold visual patterns of *Behemoth* suggest a musical structure. However, if music is the key to Mark Morris's choreography, he does not see its use in terms of straightforward accompaniment.

Unlike most of his contemporaries, Morris is renowned both for his musicality and an almost classical regard for form - hence the comparisons to Balanchine. It is a combination which brings to mind Balanchine's edict about music providing a floor for dancers to walk on. But Morris doesn't quite see it that way. "I think that statement is kind of puffed-up," he told me. "I don't walk on music, I walk *with* it. I figure, if you're going to choreograph directly to music the way I do, you'd better know what you're talking about. So I'm careful; I usually pick music I don't think I will harm by making up a dance to (that sounds more humble than it is) and it doesn't have to be dance music to dance to it."

This, Morris has shown on numerous occasions. If lately he has gone for Baroque in a big way, his musical tastes remain catholic: Bach and Brahms, Country and Western, gospel and Tamil film songs have all provided an emotional or mathematic cue for his dance. Take this year's Edinburgh Festival programmes: you can't get much more musically diverse than Henry Cowell, Lou Harrison, Rob Wasserman, Michelle Shocked, Brahms and J. S. Bach.

In his setting of Brahms's *Liebeslieder Waltzer* song cycles, Morris choreographs both books (as Balanchine did in 1960), giving a total of thirty-three dances. But where Balanchine charged his work with elegant eroticism, Morris lets the music flow through robust 'folk' movements.

Elsewhere, Morris reflects the powerful, complex rhythms of Henry Cowell's String Quartets Nos. 3 & 4 in *Mosaic and United*; takes last year's rousing, tribal *Polka* and expands it into *Grand Duo*, so that the work now fills four parts of Lou Harrison's *Grand Duo for Violin and Piano*; illuminates private lives behind social ritual through the funky western style of Michelle Shocked and Rob Wasserman in *Home*; and speaks most passionately and eloquently in Bach's exquisite *Jesu, meine Freude*.

There is clearly much more to Mark Morris than a few quirky personal habits and the apparent inability to stop himself from shooting off at the mouth. There is what Mikhail Baryshnikov describes as "the range of his vision and depths of his thoughts". There is fierce intelligence, musicianship, a love of craft and that rare capacity to let movement speak for itself. But pure, unadorned talent like that doesn't make headlines. At least, not yet.

**Christopher Bowen**

*Christopher Bowen is dance critic for The Scotsman, and a freelance writer and broadcaster.*

**MARK MORRIS** was born and raised in Seattle, Washington where he studied with Verla 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. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. 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 the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.



#### **JOHN MARK AINSLEY (Tenor)**

Since leaving Oxford in 1985, John Mark Ainsley has established a busy and varied career. Concert engagements have included the Edinburgh, Göttingen, Stuttgart, Vienna and Schleswig-Holstein festivals. He made his American debut with concerts in New York and Boston in 1991, his debut with the Berlin Philharmonic Orchestra in 1992 and, in 1993, his debut at the Musikverein, Vienna. Future concert work includes the Scottish Chamber Orchestra under Sir Charles Mackerras and Peter Schreier, the Orchestra of the Eighteenth Century under Bruggen and the Orchestre de Paris under Bychkov and Giulini. He has over fifty recordings to his credit, including Mozart's *Requiem* and *Don Giovanni*, Handel's *Saul* and the title role in Monteverdi's *Orfeo*. His operatic engagements include Idamante with Welsh National Opera, Don Ottavio at the Aix-en-Provence Festival and Ferrando at the Glyndebourne Festival. In 1994, he returns to Glyndebourne as Don Ottavio under Simon Rattle.



#### **THOMAS ALLEN (baritone)**

Thomas Allen is well-known at all the important operatic centres - La Scala, Milan, the Vienna and Munich State Operas, Salzburg Festival, Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera and the Royal Opera, Covent Garden, where new productions are regularly mounted for him. His extensive repertoire includes Monteverdi's *Ulysses*, Tchaikovsky's *Eugene Onegin*, Verdi's *Ford* (*Falstaff*), *Posa* (*Don Carlos*) and *Germont* (*La Traviata*), Thomas' *Hamlet* and Britten's *Billy Budd* - a role he has made his own in London and New York. His Doctor Faustus of Busoni won the Laurence Olivier Award. He is, above all, renowned as a Mozartian: his Count Almaviva, Papageno, Guglielmo and Don Giovanni have been heard all over the world. His vast discography includes all his great operatic roles plus the major symphonic and song repertoire under Solti, Levine, Marniner, Haitink, Rattle, Sawallisch and Muti. His many honours include degrees from Newcastle and Durham Universities, and in the 1989 New Year's Honours he was made a CBE.





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

**MICHAEL CHYBOWSKI (Lighting Designer)** has recently designed *Stories From the Nerve Bible* for Laurie Anderson, *The Silver Screen* for choreographer Peter Anastos and American Ballroom Theatre, and Handel's *Acis and Galatea* for Opera Antica. Dance credits include all of the current repertory of American Ballroom Theatre. *Travelogue* for Stephanie Skura and Company, and *Excursion to Grenada* for the Mark Morris Dance Group. In theatre and opera, his work in New York has included designs for The Manhattan School of Music, the Lamb's Theatre,

the Womens' Project, the Kitchen, UBU Repertory Theatre, the American Jewish Theatre, and Intar, and his regional theatre credits include designs for the Studio Arena Theatre, the La Jolla Playhouse, Portland Stage Co., Yale Repertory Theatre, and the Alaska Repertory Theatre. Internationally, Michael's designs for the Squat Theatre's *L-Train to El Dorado* and *Full Moon Killer* have been seen at the Vienna, Holland, Milano Oltre, and Theatre der Welt festivals.

**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 honour 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.

**LINDA DOWDELL (Piano/Dance Group musical director)** made her debut with the Mark Morris Dance Group in 1987 and has worked closely with the company ever since. As the original pianist and musical director for the White Oak Dance Project, she concertized all over the

United States. A composer as well, she has written extensively for voice. *L'Immortalité*, an a cappella motet, recently received its U.K. premiere in Glasgow, where Ms. Dowdell also lectured at the Royal Scottish Academy of Music and Drama.

**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, University of Minnesota and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlant has also appeared with the White Oak Dance Project.

**DAN JOYCE**, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

**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 *Sacré*

du *Printemps*. Ms. Maridjan-Koop has worked with Mark Morris since September, 1988.



# MARTIN MARTINEAU (Piano)

Malcolm Martineau was born in Edinburgh, read music at St.Catherine's College, Cambridge, and studied at the Royal College of Music with Kendall Taylor, Geoffroy Parsons and Lyndon van der Pump. He currently studies with Joyce Rathbone. He has played for master-classes at the Britten-Pears School in Aldeburgh for Elisabeth Schwarzkopf, Suzanne Danco, Ileana Cotrubas and Kurt Equiluz. He has accompanied many prominent singers including Dame Janet Baker, Sarah Walker, Marie McLaughlin, Laurence Dale, Tom Krause, Loma Anderson, Thomas Allen and many noted instrumentalists. Recent engagements have included recitals at the Aix-en-Provence and Edinburgh Festivals, in North and South America and throughout Europe. Recording projects have included the complete Fauré songs with Sarah Walker, recordings with flautist Jennifer Stinton and with Emma Johnson, and recital records with Della Jones,

Yvonne Kenny, Bryn Terfel and Simon Keenlyside.

**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, toured with the White Oak dance Project, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S., Europe and Asia and filmed for Public Broadcasting System's *Alive From Off Center*. She was on the faculty of New York University Tisch School of the Arts for many years.

**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 Barnard 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.



**FELICITY PALMER** performs throughout the world in opera, concert and recital in repertoire as diverse as Handel, Janacek and Messiaen, and her extensive recording repertoire includes works by Stravinsky, Britten and Tippett. Among her major recent roles are Marcellina in *Le nozze di Figaro* (Glyndebourne), Kabanicha in *Katya Kabanova* (Chicago) and the title role in performance and on record in Gluck's *Armide*. She recently sang the Countess in Tchaikovsky's *The Queen of Spades* (Glyndebourne), Clytemnestra in Strauss's *Elektra* (Leipzig), Genevieve in *Pelleas and Melisande* (Netherlands Opera) and *La Fille du regiment* (San Francisco). She sang in the European premiere of Tippett's *The Mask of Time* and in Elgar's *The Dream of Gerontius* in Moscow and has made many appearances at the BBC Proms.

**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." (André 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.



**CHRISTOPHER ROBSON** was born in Scotland and studied with Paul Esswood and Helga Mott, taking part in masterclasses with Laura Sarti and Geoffrey Parsons. His operatic engagements include Monteverdi's *Orfeo*, the title role in the British and the American premieres of *Akhnaten*, several Handel works including *Xerxes* (Kiev, Moscow and Sao Paolo), the British premiere of *Lear*, the world premiere of John Casken's *Golem*, Britten's *Death in Venice* and

many other works encompassing the baroque and the contemporary periods. He has appeared in concert, on air and in recital, in festivals throughout Europe and has broadcast frequently both here and abroad.



**AMANDA ROOCROFT** was born in Lancashire and studied at the Royal Northern College of Music, winning the Kathleen Ferrier Prize amongst other awards. She has been the subject of two television documentaries and made her professional debut in *Der Rosenkavalier* under Sir Charles Mackerras at Welsh National Opera. Since then she has appeared at Glyndebourne, the Royal Opera House, English National Opera, in *Così fan tutte* in Paris, Amsterdam, Lisbon and Ferrara (also recorded on CD), and in Munich. Her concert engagements have taken her throughout Britain and abroad, including a Brahms series on the South Bank. Next season she sings Romilda in *Xerxes* for the Chicago Lyric Opera.

**SUSAN RUDDIE (Costume Designer)** has designed *Bedtime*, *Beautiful Day*, *Excursion to Grenada*, *A Calypso Ballet*, and *Grand Duo* for the Mark Morris Dance Group. Recent credits include the Off-Broadway premieres of Truman Capote's *A Day's Work* and *The Trial* and pieces for Gina Gibney Dance. As an assistant designer she contributed to Mark Morris's *The Hard Nut* and *Wonderland* and projects for theatres including the Guthrie, Folger Shakespeare, Seattle Opera and the Roundabout.

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

**MEGAN WILLIAMS** hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School, New York, and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and often teaches at the Crosby Street Studio in Manhattan.

## THE EMPEROR STRING

**QUARTET** formed at the Royal Academy of Music in 1987 (under the name Ataria Quartet). They received early recognition as an outstanding chamber ensemble, by winning all the quartet prizes there and subsequently attracting awards from the Leverhulme Trust and the British Council for study with the Amadeus Quartet in London and the Bartok Quartet in Budapest.

The Quartet has performed extensively in this country and abroad to critical acclaim. In 1988, at Norbert Brainin's invitation they took part in the Estate Fiesolana in Italy and later that year flew to Australia for the Bicentennial International Chamber Music Festival in Sydney, which led to radio broadcasts and a tour of New South Wales. Subsequent invitations have taken them to France, Austria, Hungary and Spain where they were sponsored by La Caixa Bank. Last autumn the Emperor Quartet was sponsored by the British Council to represent Britain in *Concerti per L'Europa 1992* for RAI Television, Italy, including satellite television broadcasts.

In London the Quartet has appeared at the Wigmore Hall and has given regular performances at the Purcell Room. They have been promoted by the Park Lane Group for several of their South Bank appearances which have included first London performances of works by Anthony Powers and John McCabe. They also regularly appear in music clubs and in



festivals throughout the rest of this country and have broadcast on BBC Radio 3.

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The Edinburgh International Festival would like to express its sincerest gratitude to Steve Cardownie, Roger Jones, Andrew Ormston, Barbara Smith and all the people at Edinburgh District Council and Meadowbank Sports Centre for their extraordinary efforts in making these performances possible.

The Festival also salutes the efforts of the technical staff who have created this performance space in three days. Last, but not least, our warmest thanks to the Mark Morris Dance Group, without whose support and commitment these performances would not have been possible.

Programme Design & Production  
**Paradigm** (0993 812999)  
Printed in Great Britain  
**Nimmos Colour Printers**  
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## **Mark Morris Dance Group**

<i>Artistic Director</i>	<b>Mark Morris</b>
<i>General Director</i>	<b>Barry Alterman</b>
<i>Managing Director</i>	<b>Nancy Umanoff</b>
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<i>Musical Director</i>	<b>Linda Dowdell</b>
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<i>Orthopaedic Consultant</i>	<b>Dr. David Weiss, M.D.</b>
<i>Accountant</i>	<b>Kathryn Lundquist, CPA</b>

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

The Mark Morris Dance Group's performances are presented with the support of the National Endowment for the Arts Dance Program.

Mark Morris Dance Group is a member of The Fund for Dance, Inc.

The Mark Morris Dance Group receives support from the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., The Fund for Dance, Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lila Wallace-Reader's Digest Fund and the Friends of the Mark Morris Dance Group.

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

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