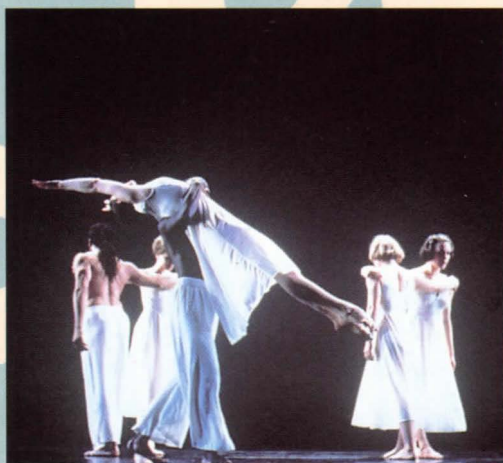


MARK MORRIS DANCE GROUP

Edinburgh
International FESTIVAL

21 - 23 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**

JESU, MEINE FREUDE

INTERVAL

HOME

INTERVAL

GRAND DUO

*The Edinburgh International Festival and the Mark Morris Dance Group would like to
thank the audience for their patience and understanding, as we inaugurate the
Festival's newest performance venue.*

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 NO1

SATURDAY 21 - MONDAY 23 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**

JESU, MEINE FREUDE

Composer

J.S. Bach (1685-1750)

Music

Jesu, meine Freude, BWV 227

Lighting

Michael Chybowski

Conductor

Eric Ibler

Chorus

Schola Cantorum

Musicians

Kevin McCrae *Cello*

John Steer *Bass*

Stuart Hope *Organ*

dancers

**Alyce Bochette, Joe Bowie, Ruth Davidson, Dan Joyce, Clarice Marshall
June Omura, Kraig Patterson, Mireille Radwan-Dana
William Wagner, Megan Williams**

HOME

Music composed and performed by **Michelle Shocked** and **Rob Wasserman**

Lighting **Michael Chybowski**

Costumes **Susan Ruddie**

Vocals, Guitar and Mandolin **Michelle Shocked**

Upright Basses and Fiddle **Rob Wasserman**

dancers

Alyce Bochette, Ruth Davidson, Tina Fehlandt, Olivia Maridjan-Koop

Clarice Marshall, Mark Morris, Rachel Murray, June Omura

Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Megan Williams

GRAND DUO

Composer **Lou Harrison (b. 1917)**

Music **Grand Duo for Violin & Piano**
Prelude, Stampede, A Round, Polka

Lighting **Michael Chybowski**

Costumes **Susan Ruddie**

Violin **James Clark**

Piano **Linda Dowdell**

dancers

Alyce Bochette, Joe Bowie, Ruth Davidson, Tina Fehlandt, Dan Joyce

Olivia Maridjan-Koop, Rachel Murray, June Omura, Kraig Patterson

Mireille Radwan-Dana, Guillermo Resto, Keith Sabado

William Wagner, Megan Williams

JESU, MEINE FREUDE

1.

Jesus, my joy,
my heart's repose,
Jesus, my treasure!
My heart
has long been troubled
and desirous of thee.
Lamb of God, my bridegroom,
without thee, nothing good
can be my earthly lot.

*Damnation befalls not those who are
in Christ,
and who pursue not the flesh but the
spirit.*

Romans 8:1

2.

Beneath thy shield
I am protected from the raging
of all my enemies
Let Satan storm,
let the evil one rage,
Jesus will stand by me
through thunder and lightning,
against sin and hell
Jesus will protect me.

*For the law of the spirit, which gives
life in Christ Jesus,
has liberated me from
the law of sin and death.*

Romans 8:2

3.

Despite the old serpent,
despite death's vengeance,
despite fear of death!
The world may rave and be
overthrown,
yet I stand here and sing
in confident tranquility;
I respect God's might;
earth and abyss will be silenced
although now so vociferous.

*But ye are not of the flesh but of the
spirit, so strangely does
God dwell in you. But he who has not
the spirit of Christ is not his.*

Romans 8:9

4.

Away with all riches,
thou art my delight,
Jesu, my desire.
Away with vain honours,
I'll not hear your temptings,
do not enter my mind!
Misery, distress, affliction, shame
and death
shall not part me from Jesus,
though I must suffer much.
*When Christ is in you, the body is
dead to sin,
but the spirit is life for the sake of
righteousness.*

Romans 8:10

5.

Farewell to the being
that chooses this world;
I love thee not.
Farewell, sins,
stay behind me,
never come to light again.
Farewell, pride and pomp.
Life of wickedness,
I bid you farewell.

*Now the spirit of him who raised
Jesus from the dead lives in you; the
same who raised Jesus from the dead
shall give life to your mortal bodies
because the spirit lives in you.*

Romans 8:11

6.

Ye spirits of sadness, depart hence,
for Jesus enters,
the lord of my joy.
To those whom God loves
even their sorrow
must be sweetened.
Here I endure mockery and scorn
even now,
yet, still suffering, thou art
Jesus, my joy.

*Text by Johann Franck (1650)
and also from the New
Testament*

Mark Morris



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 Bakan 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 Grand 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.

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 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 repertoire 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.



JAMES CLARK was a chorister at

King's College, Cambridge, before studying violin and singing at the Royal College of Music. In 1981 he was invited by Claudio Abbado to lead the European Community Youth Orchestra for two seasons, subsequently becoming the first leader of the Chamber Orchestra of Europe - working with Abbado, Solti, Pollini and Barenboim, amongst others. In 1984 he joined the Endellion Quartet with whom he played for many years, visiting the USA several times and appearing with them on disc in Britten's chamber music. Following three years as leader of the BBC



Welsh Symphony Orchestra, James Clark became leader of the Scottish Chamber Orchestra in 1990. He has taken an active role in the SCO's development and increasingly high profile, also appearing with them as director and soloist and in chamber performances. In addition to engagements as a recitalist, he has played frequently as guest leader with many British orchestras, and played with the Raphael Ensemble for eight years.

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. She 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 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 Drama and Music.

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. Fehlandt has also appeared with the White Oak Dance Project.



ERIC IBLER was born in Edinburgh and studied at the Royal Scottish Academy of Music and Drama, where he won prizes in choral and orchestral conducting. Various scholarships enabled him to continue his singing studies in London and Salzburg and as a recitalist he has appeared throughout Europe and as a soloist in the United States where his operatic roles have included Orfeo (Gluck), Admeto (Handel) and Apollo in Britten's *Death in Venice*. He has also appeared in contemporary operas in roles written with his voice in mind. His involvement with the Edinburgh Festival goes back twenty years. In 1988 he was Musical Advisor to the Festival production of *Macbeth* on Inchcolm Island, participating again the following year as Musical Director and composer with Schola Cantorum as singers in residence. In 1991 he was vocal coach and assistant conductor on the Festival production of *The Three Estates* and, last year, worked with Mark Morris in *Dido and Aeneas*.

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 *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, 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.

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.



MICHELLE SHOCKED is American as all get-out. Her wry tales writhe above subtle grooves and funky rhythms. Her efforts to fuse swing with contemporary music styles look to grow deep as the heart of Texas, Bob willing. There she goes now, riding off into the western sunset singin' *Don't Fence Me In*.

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.



ROB WASSERMAN is a bassist and collaborator presently completing the final phase of his musical trilogy that began in 1983 with *Solo*, an album of original solo bass compositions. Following, in 1988, was the Grammy-winning *Duets* - a collection of voice and bass collaborations - and to be released in fall 1993, *Trios*. Artists featured in collaboration with Rob on *Duets* and *Trios* include Aaron Neville, Rickie Lee Jones, Lou Reed, Bobby McFerrin, Neil Young, Elvis Costello, Jerry Garcia, Bruce Hornsby, Bob Weir, Branford Marsalis, Edie Brickell and the late Willie Dixon, among others. Rob has been a member of Lou Reed's band since 1988 and tours as an acoustic duo with Grateful Dead singer/guitarist Bob Weir.

SCHOLA CANTORUM of Edinburgh was founded in 1983 by their Artistic Director, Eric Ibler. Consisting of twenty-two singers, the group performs repertoire ranging from early a cappella polyphony and orchestrally accompanied baroque cantatas to newly commissioned works, appearing in cathedrals and concert halls in Europe and the USA. In 1991 Schola Cantorum performed before HRH The Princess of Wales at the National Gallery of Scotland and, last year,

appeared as part of the French International Fête de la Musique. In its first ten years, Schola Cantorum has given performances of major works by Bach, Handel, Monteverdi, Purcell, Dvorak, Bruckner, Leighton and Howells, amongst others.

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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.

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